

ISSUE #3

The Global Magazine of Horror

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# SHIVERS

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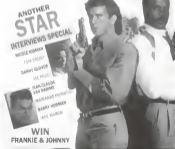
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# FILM REVIEW



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# SHIVERS CONTENTS

## EDITORIAL

Here's a letter I received from Texas based Craig Ledbetter. "This is nothing more than a glorified fan letter. I've admired your work for many years and would like to think it was partially responsible for my interest in films of a European persuasion. I congratulate you on *Shivers* and hope it enjoys an extended run. The fact that you're able to 'expose' the writings of Mark Ashworth and David Prothero, (whatever you do, KEEP Prothero's column as it's a major source of pleasure!) to a larger audience proves the worth of what you're doing. I can see that *Shivers* will only become better and better as you get the 'hang' of it. Here's one Texan willing to ride it till there ain't no more!"

Craig, as many of you will know, is the founder/ editor of 'European Trash Cinema', (and co-editor of 'Asian Trash Cinema') who publishes great interviews with Eurotrash personalities in his highly recommended upmarket fanzine. (Box 5357, Kingwood, Texas 77325, U.S.A.) Over the years I've had similar letters thanking me for introducing readers to the works of various directors, (mainly Argento, often Fulci, sometimes Carlo Vanzina) in reply I've always said it's what's made my job worthwhile. If just one person is touched by the same overwhelming feelings I've had sitting enthralled in the front row seats, I couldn't be happier. Isn't that what it's all about?

I've written elsewhere what the most influential horror movies of my youth were. But the time is long overdue for me to personally thank the two people who unknowingly changed my life and put it on a horror journalism course: editor Tim Stout of the British magazine 'Supernatural' which sadly only lasted two issues in the Series, and the late Carlos Clarens for his landmark 1967 book 'Horror Movies An Illustrated Survey'. The latter was the first book to deal with the genre and made me realise the movies I loved were an art form after all and could therefore be discussed in an intelligent context. **Alan Jones**

They can't have sold out of *Shivers*!



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## 4 SHAKE & QUAKE NEWS

From *Reservoir Dogs* to *99 Days* of that's new on the horror scene

## 6 TOP TEN

The fright movies that shaped Buddy Giovinazzo's cult career

## 8 THE UNNAMABLE RETURNS

A set report from the latest grue-feet inspired by the novels of H.P. Lovecraft

## 11 ATTACK OF THE KILLER D'AMATO

More nuggets of fab info from G.I. Joe, (as in Gore Icon!)

## 14 SHAMROCK SHOCK

How are things in Glouca Morra? Pretty scary according to Leprechaun

## 16 THE WICKER BASKET MAN

Frankly speaking, Hesterletter tells you why Bela's back

## 19 EXPOSE

Producer Brian Smedley-Aston interviewed about his low-budget shockers

## 22 STARLINER LETTERS

Groans, moans and bones picked - plus some praise - from our dear readers

## 24 EXCITE ME: PART 3

Mark Ashworth's exhaustive Sergio Martino retrospective concludes

## 27 HELLSCREEN

Do horror writers get a rough deal in Hollywood? David Prothero investigates

## 28 VIDEODROME

Bob McCabe reviews the latest video nightmares

## 30 INQUISITION

If you pose them, David McCallivray knows them. Your trivia questions answered

## 31 COMPETITION

Win *Freddy's Dead* in J.D. England swings into your living room

# SHAKE & QUAKE NEWS

## CRIME SAGA LOUTS

When is a gore movie not a gore movie? When it's released by Rank and titled **Reservoir Dogs**. Don't miss Quentin Tarantino's stunning debut feature about a botched heist carried out by underworld thugs - code names Mr. Pink, Mr. Blond, Mr. Orange - which turns roastingly bloody when one of the gang is revealed to be an undercover cop. Harvey Keitel, Chris Penn, Lawrence Tierney and Steve Buscemi star in this raw, gritty, unerring and screamingly funny crime drama. I've seen hardened critics throw-up, (honestly!), during the more stomach-churning moments where Tim Roth dies slowly in a pool of blood and another Michael Madsen, (Virginia's brother), tortures a cop by slicing off his ear. Like **The Texas Chainsaw Massacre**, you think you see more than you actually do in **Reservoir Dogs**. But both share the same accumulative shock power. Bound to be controversial when it opens in January, see this potent nvector heralding Tarantino as an exciting new talent to keep tabs on. And if you're squeamish, you have been warned!

## JACKSON'S PARKER MOVIE CAN'T LOSE

Now he's taken spitter as far as it can go in **Braindead**, Peter Jackson may attempt a different genre altogether before he begins his **Blubberhead** fantasy. Negotiations are underway for Jackson to helm a true-life horror story based on a notorious 1954 New Zealand murder case. Leibish school-friends Pauline Parker and Juliet Hulme battered Parker's mother to death to prove they were intellectually superior to the law as a revolt against plesbian society. Their trial caused an international sensation as lurid sexual details were divulged by prosecution lawyers who felt this line of questioning was the crux of the foie a deux felony. The case inspired the equally infamous gay Leopold and Loeb 1924 trial, coincidentally covered and grippingly dis-



sected in Tom Kalin's current release **Swoon** which is well worth catching

## I WAS A SENIOR CITIZEN WEREWOLF

Sam Arkoff, co-founder of American International Pictures, is planning his producer comeback with a remake of **I Was A Teenage Werewolf**. The 1957 screamer made a star of Michael (Bonnie) Landon and new hopefuls were invited to turn up in wolfman duds at an open casting call on July 21st at New York's Planet Hollywood. Arkoff self-finances the September start movie for \$5 million and says, "The teenager is really the main audience left for movies. I hope to incorporate new material based on scientific discoveries" made in the 35 years since the Gene Fowler Jr. directed original. Can Arkoff remakes of **I Was A Teenage Frankenstein** or **Teenage Caveman** be too far behind? Arkoff has just published his autobiography, 'Flying Through Hollywood By The Seat Of My Pants' (Birch Lane Press), in America. While not as juicy as either Roger Corman's or David Friedman's, (I knew a lot of the anecdotes already), it's better

than Sidney Pink's and is required reading for anyone interested in the early exploitation days

## SOMETHING WILD

Still on the subject of books, you may be interested to learn Maifland McDonagh is currently writing her follow-up to 'Broken Mirrors, Broken Minds: The Dark Dreams of Dario Argento'. Tentatively titled 'Wild Style', this heavily illustrated hard and soft cover tome focuses on the exploitation careers, some leading to the mainstream, of twenty American directors. Abel Ferrara, Zalman King, Joe Dante and James Glickenhaus are just four of the names she'll be covering with introductory essays proceeding in-depth Q&A interviews. Scheduled for Autumn 1993, McDonagh's definitive directory will be published by Phoros who recently reprinted William Castle's autobiography 'Slay Right Up! I'm Gonna Scare The Pants Off America'

## VIDEO WATCHDOG

Yet another book plug. Tim Lucas, 'Video Watchdog' magazine editor and publisher, has put all the columns he wrote

Tim Roth is Mr Orange in the shocker of '93, **Reservoir Dogs**

under that name for 'Video Times' and 'Gorezone' in one complete handy volume. The painstaking research Lucas carries out to report on cuts in foreign video versions of obscure titles, continuity errors, multi-language ratings, pan and scan outrages and differing screen ratios never ceases to amaze me. And every one of those marvellously obsessive directions of rare trivia down to the minutest detail is reprinted in 'The Video Watchdog Book' (\$19.95) alongside his brilliant dossiers on Jess Franco, Hammer, Argento and Edgar Wallace krimis. Lucas has a steel-trap mind, and his genre knowledge is second-to-none, so you can't afford not to have his invaluable reference guide on your bookshelf. Make this a best-seller and, who knows, perhaps Lucas will finally get around to publishing his superb study on Mario Bava's work. (For more information (and your only chance to own a signed and numbered edition) write to Video Watchdog, P.O. Box 5283, Cincinnati, Ohio 45205-0283. Add \$10 for mail order requests)



Left: Will Christopher Lee hit the Jackpot with Adriano Celentano?

American producer Ed Pressman

#### GOING, GOING, GEIN AGAIN

Paul Anthony Woods, author of 'Ed Gein - Psycho', informs me that the long delayed movie version of the Wisconsin sadist's life has finally started pre-production. John Russo, who co-wrote *Night of the Living Dead* and helmed the superior slasher *Midnight*, will direct. Paul will supply Shivers with an in-depth report soon.

#### CANNON FODDER

Ex-Cannon boss Menachem Golan is up to his old tricks again if his Cannes press conference was anything to go by. His 21st Century company is putting into production a new version of Fritz Lang's classic 1931 thriller *M* about a psychotic child killer brought to justice by the Berlin underworld. Based on the chilling exploits of real mass murderer Peter Kurten, the story was remade in 1951 by Joseph Losey. Now it's director Stephen Comwell's turn to mess it up from a script by Kevin Rock! Golan also announced Philip J. Cook's *Invader* with the tag line "We have seen the enemy - and it is us!" The funnest story from Cannes this year? Daisy Vamety primed a picture of a Rothweiler - a still from a thriller movie, and a portrait of Golan on the same page. But they got the captions mixed up!

#### CHRISTOPHER LEE BORN AGAIN

What's Chris Lee up to these days? He's just finished co-starring in Italy's biggest special effects movie ever. Mario Cimri's \$25 million *Jackpot* concerns futuristic biological experiments and the search for eternal youth in the mythical kingdom of Cyber/Eden - the movie's original title. Lee and Carroll *Baby Doll* Baker take second billing to Italian entertainment superstar Adriano Celentano who top-lined in Dario Argento's *Five Days in Milan*. And Luciano Tovoli, who lit Argento's *Tenebrae*, is the director of cinematography. Tovoli's stunning lighting, echoing his Argento work, is one reason for seeing Barbet Schroeder's okay thriller *Single White Female*. The other reason being Jennifer Jason Leigh.

#### CRIMES OF PASSION II

No stars or director has been set for the sequel to Ken Russell's fab *Crimes of Passion* but I can exclusively tell you what shape the story will take. The hero is a rent boy who takes the law into his own hands when various male hustler friends succumb to that razor-sharp sex toy last seen in Anthony Perkins' crazed hands

Post *My Own Private Idaho* will Hollywood have the bottle to present that concept on screen without fudging the issues?

#### BELIEVE...AGAIN?

*Freddy's Dead* director Rachel Talalay tackles *Ghost in the Machine* next. Fox are touting the \$12 million chiller as "a hi-tech thriller about a woman hunted by a killer inhabiting a computer system". From a script by *Twins* writers William J. Davies and William J. Osborne, Fox says it will break new

ground in the special effects arena.

#### DARK BLOOD

George Sluizer follows his Hollywood remake of *The Vanishing* with *Dark Blood*, a psycho thriller set in the New Mexico desert, which *Dust Devil* producer Joanne Sellar optioned for Scala Films. Scala is Palace under their new name. Speaking of *Dust Devil*, director Richard Stanley's next project is a remake of H.G. Wells' *The Island of Dr. Moreau* for

Director David Seltzer goes back to basics for his new picture, Seltzer: *David* the 1976 blockbuster *The Omen* and returns to the Bible's *Book of Revelations* for further terror inspiration for *The Seventh Angel*. *Penelope* Wayne's *World Spinning* directs *Practical Demon Keeping* next, a Disney horror comedy about a boy adopting a monster and not being able to cope... Spike Lee's cinematographer Ernest R. Dickerson follows his feature debut *Juice* with a sci-fi horror film *Future Crimes* co-written with Garard Brown... Dustin Hoffman was set to play Satan in *Warrior* *Bliss*. *Devil's Advocate*. Now it's Al Pacino who director Joel Shumacher wants instead... Michael Schroeder directs *Cyborg II: The Glass Shadow*. After writing *Jagged Edge* and *Basic Instinct*, over-paid screenwriter Joe Eszterhas' latest is titled *Layers of Skin*. What's the betting it's another old she/he or did'n't she/he do it psycho thriller? ...With the re-cut *Rampage* now playing in American cinemas, *Exorcist* director William Friedkin turns his attention to *Tracker*, a mystical thriller about a white man raised by an Apache chief who learns Red Indian magic... With Jack Sholder directing the sex maniac serial killer thriller *Mercy* in Houston, Seth Pinster steps into his shoes to take the reins of *The Hidden 2*... Best-selling novelist Anne Rice is scripting the *Bride of Frankenstein* remake for Universal...

#### STEPHEN KING'S REIGN OF TERROR CONTINUES

Laurel Entertainment have announced *Thinner* to be directed by Tom Fichtl *Night* Holland from a script by Michael Beetlejuice McDowell, *The Langoliers* from King's 'Four Past Midnight' anthology and *Tales From The Darkside: The Movie II*. With Richard Donner now attached to *The Stand* other projects include *The Last Marol* Gias by Mary Lambert who directed the two *Pet Sematary* movies. Also look for *Rite* *Hayworth* and the *Shawshank Redemption*, King's prison break story from 'Different Seasons', Rob Reiner's Castle Rock company paid writer/director Frank Darabont \$1 million for

the rights hoping to have another **Stand By Me** crossover hit.

#### CINEVOX POP

Cinevox is the German company owned by producer Dieter Geissler who brought you **The NeverEnding Story I & II**. He's soon put another classic children's fantasy in production, **The Magic Mill**, but before that is giving **Elm Street: Meet the Applegates** special make-up effects artist Kevin Yagher his first crack at directing. The project is **The Legend of Sleepy Hollow** which reverts the headless horseman horror mystery. Geissler is also financing Michael Kasch's **Twist in the Dark** where a reporter has nightmares about a new lover murdering her in a former life.

#### FIRST BITE

Russell Mulcahy certainly has a busy year ahead. With his Michael Caine thriller **Blue Ice** ready for release, after his latest, **The Real McCoy**. Finishes shooting, he'll direct two fantasies in a row: the sci-fi mind swap action adventure **X-Change** and **99 Days**. The latter is for Republic Pictures and Mulcahy tells me, "It's about a guy bitten by a vampire who has 99 days to reverse the curse or he'll remain undead. The script is very well-written and climaxes with a spectacular FX battle with the King of the Vampires."

#### BITS AND PIECES

...Certain to cause Shivers in more ways than one is **Annie and the Castle of Terror**. Lewis Gilbert directs this belated sequel to the raft movie musical which has the lovable orphan on holiday in Transylvania meeting scary monsters. Columbia insiders tell me this non-musical will be in **The Addams Family** mode. Martial artist David Bradley stars in Sam Firstenberg's **Cyborg Ninja**. Michel Onda stars in and directs **Terminator Woman**. JTC are making two terror flicks **Nemesis** and **Doppelgänger**. The latter stars Drew Barrymore and Dennis Fade to **Black** Christopher and is directed by Avi Nesher. It has nothing to do with the same name Gerry Anderson 1969 movie. The never-ending **Scanners** sequels culminate with

Canadian producer Pierre David's **Scanner Cop**. It caused a sensation in 1967 and now Nelvana Entertainment are remaking Jean-Claude Forest's comic strip **Barbarella** in the true French spirit apparently...Someone named A. Bahoul directs **A Vampire in Paradise**...

**The Genesis Conspiracy** highlights the horrific effects of a growth formula... Jerry Sarguilla's **Brain Twisters** focuses on a computer generated mind control unit which goes berserk. Eyes Filmmom's **Spirit Moves** concerns a detective with psychic abilities on the track of demonic killer. It's 2077 and a cop is given the choice between living and killing as a robot or dying as a man in Philip Roth's **Prototype** and the already in pre-production sequel **Prototype 2000**. Charles Band's Full Moon Entertainment has announced **Bloodstone: Subspecies II: Robot Wars, Inevitable, Android** and David Allen's **Hybrids**. The latter concerns a lush Himalayan Valley populated by mutants...It's not a cartoon, nor is it the fairy tale but Joan Sugeran says her **Sleeping Beauty** will bring out the true horror of the story...

Cedric Sundstrom's **The Pecosan Factor** outlines man's superheric quest to save civilization from a water drought. Steven Eternity Paul has two projects on the boil: the superhero saga **Sharkman** set in 2001, and **Illusions** a **Les Diaboliques** type chiller. **Vespa Pirates From Mars** is coming. So is Massimo Mazzucchi's **Hidden Lens**. Arthur Smith's **The Medium** and Joe Dante's atom-age, giant insect comedy **Mattino**. Claude Ahe is the caretaker of a creepy mans on who relates a **Trilogy of Fear**. Toho return with two Japanese monster movies: **Godzilla vs. King Ghidorah** and **Zerom** where a female bounty hunter pursues an alien across the galaxy. Challenge Films follow their dreadful **Split Second** with **Speeder** marking the directing debut of British FX wizard Stephen Norrington. They want Lance Henriksen to star in this **Elm Street** meets **Terminator** concept. And **Split Second** stars Ruger Hauer and Neil Duncan return for **The Tunnel** where future-tech terrorists blow up the channel tunnel.

# TOP TEN

Buddy Giovinazzo lists the films that have influenced his work the most.

Who's the one underground director yet to make the big time? While I'm sure Buddy Giovinazzo would settle for even the medium-to-small time, no one deserves exposure more than the brilliant Staten Island based moviemaker in my opinion. It's nothing short of criminal that his major talents have languished in obscure obscurity since making visionary waves with his very first movie **Combat Shock** in 1985. Once seen, his searing Vietnam drabbe can never be forgotten and is easily one of the most important movies of the Eighties. Since directing the relentless assault on the senses, Giovinazzo has been waiting for a forward-thinking, in-tune producer to back his miniature primal screams that incisively probe the tarnished American Dream. Happily that has now happened and **Gasoline Alley**, which Giovinazzo describes as "A dramatic tragedy of two brothers", goes into production this Autumn.

After **Combat Shock**, Giovinazzo wrote and directed **Mr. Robbie**, the vampire short **Jonathan of the Night**, **Slice of Life** a documentary on "angst and scarification" and wrote the Vestron zombie comedy **She's Back**. Another script **Consenting Adults**, will go into production soon and his book of short stories, **Life is Hot in Cracktown**, will be published by

Thunder's Mouth Press early next year. But the one script Giovinazzo wrote which scares most producers off is **123 Depraved Street**. In **The Last House on the Left** mode, this shocker deals with a reformed heroin addict who learns his neighbors head a sick sex cult. No one will believe him though as the depraved couple force him to take part in their orgies of violence, mutilation and death.

With Ferrara's **The Bad Lieutenant**, Jackson's **Braindead** and Tarantino's **Reservoir Dogs** pushing mainstream acceptance boundaries further than ever, someone with sharp business sense should snap up Giovinazzo's cutting-edge script fast and put this unique director up where he truly belongs.

Giovinazzo says, "These are the films that had the most profound effect on me as a youth because I feel that when the real damage is caused. Viewed today my choices may seem tame and pretty ludicrous. But when I originally saw them they scared the s\*\*t out of me or really disturbed me. Each had a tremendous effect on my vision of the world. Of course I love movies like **Evil Dead** and the newer splatter gore titles. But they don't move me the way the older ones did. The vision I am playing in my own work is embodied in these titles."

Fighting, killing, maiming, agent orange and torture cages were the easy part!...

1985 ORIGINAL AND REMAKE  
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# COMBAT SHOCK

THE ORIGINAL  
THE REMAKE

STUDIO CITY AT THE TRUFFLE BEAN TRAINING

UNIVERSAL	UNIVERSAL	UNIVERSAL	UNIVERSAL
UA TWIN	UNIVERSAL	UNIVERSAL	UNIVERSAL
UNIVERSAL	UNIVERSAL	UNIVERSAL	UNIVERSAL

1) **FRANKENSTEIN (1931)**

The Monster as a sympathetic character. I've always felt sympathy for the monsters, even today. In my own work I view the monster (or deranged individual) as a victim of the circumstances, not the aggressor. Frankenstein's warmth and simplicity of spirit is something that has stayed with me since I saw James Whale's movie as a five-year-old.

2) **THE CREEPING FLESH (1972)**

I had nightmares for weeks after seeing Freddie Francis' mutant creature killing people. The scene of an arm being sacrificed to save the whole body was quite shocking to me back then. Also, this was the first time I can consciously remember a nihilistic ending. When it's all over and done with, the monster is still alive and still killing people. Fantastic!

3) **CARNIVAL OF SOULS (1962)**

That Zombie-ghoul following around the lead actress scared me to death! For years after I was looking for Zombies wherever I went! To this day I get a chill if I see someone sitting in a swivel chair with their back to me. Herk Harvey's notion of surrealism (the dance scene on the pier) was another element that took root in my mind early on.

4) **THE DEVIL'S MESS- ENGER (1961)**. Lon Chaney Jr.



was never better, or creepier, than as the Devil. Herbert L. Strock's edited version of three episodes of the Seraphic TV series 'No. 13 Demon Street' still holds up when seen today. The glee and delight it takes in portraying evil is still striking. The last scene when Chaney releases the 500 Megaton Bomb was a major fright for me.

5) **THE HORRORS OF**

**SPIDER ISLAND (1959)**. Fritz Botzger's German/Yugoslav co-production is probably a horribly inept film, I don't much remember the story. But sitting in the cinema as a young boy, I'll never forget the images. One in particular has always haunted me - a man trapped in a giant spider web, hanging there dead.

6) **BERSERK (1967)**. Any film boasting a washed-up/alcohol-

"These are the films that had the most profound effect on me as a youth, because I feel that when the real damage is caused."

**The Director poses!**

soaked Joan Crawford is horrifying in its own right, but Jim O'Conroy's flick really scared me. Maybe it's part of the reason why the monsters in my movies are disturbed people not creatures. This was the first time in my life I saw brain matter on film - the railroad spike through Michael Gough's head. Quite shocking! (Note the chunky brain matter homage at the climax of **Combat Shock**.)

7) **THE HUNCHBACK OF NOTRE DAME (1939)**. One of the saddest monster movies ever. Charles Laughton practically had me in tears by the end. Everything that I love is in William Dieterle's masterpiece: doomed love, relentless societal depravity, a deformed man character and, finally, a defeated acceptance of the inevitable. The last shot of Quasimodo sitting on top of the bell tower ledge is one of the most powerful and moving images I've ever witnessed.

8) **MARK OF THE DEVIL (1969)**. I saw Michael Armstrong's film with some friends as a teenager. We sat there with our free 'Puke Bags' laughing hysterically at the comedy opening sequence. We weren't laughing for long! Shocking, sadistic, cruel and bloody - I couldn't look away. The tongue scene is still branded in my mind, so are the thumbscrew and hot iron moments. Again, another happy ending where the love interests are doomed to fail, or in this case, get cut in half.

9) **ANDY WARHOL'S FLESH FOR FRANKENSTEIN (1973)**. Guts in 3-D hanging in your face, depraved sex with dead bodies, dialogue out of De Sade/Freud, nudity, murder, de-captation, whores. Antonio Margheri's masterpiece (if you're an Lithuanian).

10) **SALÓ, 120 DAYS OF SODOM (1975)**. The oddest, vilest, most perverse film I've ever seen. This one has everything! Pasolini takes every scene to its ultimate deranged limit, then pushes it two steps further. The fact he uses young boys (maybe the only shock taboo left) makes it even more disturbing. This had a powerful effect on me, particularly in its melding of art and horror. A perfect film. I love it.

**The American Nightmare**









## Shivers set report by Simon Bacal

A present day treatment of Lovecraft's shocker, **The Unnamable** showed what happened to Randolph Carter, (Mark Kinsey Stephenson), and Elliot Damon Howard, (Charles Klausmeyer), two Miskatonic University students, who find themselves up against a horrendous creature lurking in the decrepit house of Joshua Winthrop, a 17th Century warlock. Now, Ouellette has produced, written and directed a sequel -

H.P. Lovecraft's **The Unnamable Returns: The Statement of Randolph Carter**

"When I decided to make this picture, my neighbour ran into some bikers at a post hall", recalls Ouellette. "He told them he knew the guy who made **The Unnamable** and there was going to be a second movie. Then one day I opened my front door and found five bikers standing there. One showed a beer at me and said, 'If you're doing an-

other **Unnamable**, kill more people!' So, this time, the body count is much higher - around 15 victims".

The death toll begins when the new story picks up seconds after the original film's ending. Four students have been horribly mutilated in a cemetery near Arkham, Massachusetts. Carter is the prime suspect determined to prove the killer isn't human to Sheriff Anne Hatch, (Peter Brack). With the help of Professor Warren, (John Rhys-Davies), he searches the winding tunnels beneath the ancient graveyard and discovers the demonically possessed Alyda Winthrop, (Mona Ford), the New England warlock's daughter. Using poison to stun the demon, they successfully

As a child, director Jean-Paul Ouellette loved to sit around campfires listening to the terrifying tales of Howard Phillips Lovecraft. After working as a second unit action stunt director in films like **The Terminator**, the Boston native showed his fascination with the author of 'Herbert West - Reanimator' and 'The Dunwich Horror' when he invoked **The Unnamable** in 1987.

"If you're going to do another **Unnamable**, kill more people!"



Opposite page: Kevin Alber attacked by the Unnamable; Above: Mona Ford is Alyda Winthrop; Left: Lovecraft's Randolph Carter tends Howard Damon; Below: Chuck Butto meets the Unnamable



drive it from Alyda's body who, no longer plagued by her satanic half, falls in love with Carter. Meanwhile, the creature embarks on a murder spree throughout Arkham in its search to repossess Alyda—something Carter is determined to stop at all costs.

An occult scholar and reluctant hero, Carter is Cuelletta's favourite Lovecraft character. He says, "At a recent horror convention, I was approached by a young boy who said 'You know that guy Carter looks just like me. And the girls love him'. That made me realise Carter should be the central character of the sequel and this remark got me going. Because Alyda is a sensitive lady in need, it seemed logical a love story would develop out of Carter's desire to protect her. By featuring a slight resemblance to Basil Rathbone, Carter makes the movie distinctive. He represents a lot of people who see this type of film. They frequently feel cheated when some big jack gets the girl. So Carter is certainly not a traditional hero."

An avid Lovecraft fan Mark Kinsley Stephenson is only too pleased to reprise his Carter role as he explains "He's a lot of fun. Here he's very analytical. By playing him from various angles, I'm able to show his strengths and weaknesses. Because his friends have been killed, Carter is determined to resolve the strange goings-on. His attitude is 'Let's find the creature and end this right now.' But because he's never been in love before, his romance with Alyda causes him to falter a little bit. So, in addition to facing the demon, Carter must also deal with his emotions. There was a discussion between the director and myself over how and when this should effectively happen. We decided to let Alyda kiss Carter first rather than make it look like he was taking advantage of her. And although he's a bit apprehensive at first, Carter does fall in love with her."

Playing Carter a second time also enabled Stephenson to work alongside veteran actor David Warner who plays the University's Chancellor. Carter asks him for additional help to end the horror and Stephenson

## I think this film will give audiences plenty of good jumps and scares"

adds, "Working with David was delightful. He walked right in, rehearsed a couple of times, and shot the scene which takes my character to another level. For he thinks the Chancellor might ease the problem but, after discovering he won't, Carter is forced to ask 'What else can I do?'"

While Carter is determined to stop the creature at all costs, Eliot Damon Howard years to forget the entire episode. However he's prevented from doing so by visitations from the ghost of Joshua Winthrop and recurring nightmares reliving his experiences from the original film. "Because a few years have passed since we made **The Unnamable**, it was difficult getting back into the role", recalls Charles Klausmeyer. "To recapture his personality I had to view the film again. Howard is bumbling, pretty nervous and doesn't want to be in this situation. There's a line that best describes him when he says 'I just wish this had happened to someone else.' While Carter hopes to achieve new scientific discoveries from the events, Howard just wants to live a peaceful, normal life. But after stumbling into the creature, he rises to the occasion, more a hero of the moment than on a specific quest."

Klausmeyer continues "Howard has been through an incredible ordeal. And seeing the monster has taken its toll on

him. There is a lot of shock and trauma, not to mention being injured. At one point he loses his patience when Carter accidentally unleashes the creature from the tunnel. Having seen what this horror has done, he's experienced hell and doesn't want to go through it again." Howard's chances of reliving the horror are increased as the creature continues to make meals out of Arkham's residents in its relentless pursuit to gain back Alyda's human half. And playing the Unnamable creature is Julie Strain who has appeared in **Witchcraft 4** and **Thelma and Louise**. "Throughout the film, I turn more and more demonic", explains Strain. "Because she cannot exist without her human half, we tend to feel sympathy towards this monster whose basic instinct is just to survive. At one point, I reach out to Alyda because I'm going to die."

Although the creature role exempted Strain from learning lines, she had to master certain bodily movements. "I had to memorise the different ways in which the creature moves, growls and snarls", she recalls. "To a certain extent it was a question of making the right facial movements. It's very challenging to put across an exclamation without talking. I did it with the eyes, sighs, heavy breathing and shoulder movement. The biggest challenge was the make-up routine. For the first few days it was fun running

around scaring everybody. But after a week I began wishing wasn't getting my face continuously glued down."

The creature design is the combined work of Christopher Biggs and his seven man FX crew Mark Sisson, Scott Wheeler, Nic Carey, Chris Bergschneider, John Whaaton, Ron Pipes and Jeremy Aello. Biggs who worked on the first **Unnamable**, and provided effects for **Goosebumps** and **A Nightmare on Elm Street: Parts 4 & 5**, remarks; "After studying the original designs, we asked ourselves 'What would be left if we eliminated the creature's human element?' and started sculpting immediately based on six sketches of various heads, hands, feet and wings. I started on the head, while Scott tackled the legs and Mark worked on the torso. I told Scott I wanted the butt and legs to look very strong so he took reference material from anatomy books and muscle magazines. Once we had the initial structure, we worked on textures, eventually deciding on a leathery look rather than a smooth, soft image."

He continues, "For the hands we sculpted the fingernails first. After taking casts of Julie's hands we made little caps that went around her fingertips. Onto those we sculpted the fingernails - extending them an inch beyond her own fingers. These were clay sculpted while wax was used for the caps." Other parts of the creature costume included the entire head and neck with the face consisting of three prosthetic pieces, the chin, the nose and cheeks, and the upper lip and brow. The creature's legs required Strain to wear three different types of boots too, insert boots for leg shots, stiffs for the full body scenes, and soft boots for overall shots. The wings were attached to a 5-breglass plate strapped onto Strain's back. One pair was used for the best walking while another set opened to provide a 15 foot wingspan. And Biggs' prophecy? "This creature is going to be spooky. There's one shot in the rushes I found very frightening where the monster springs out of the shadows into camera. It really gave me a jolt. I think the film will give audiences plenty of good jumps and scares."



Right: FX artist Chris Biggs makes up Julie Strain

# ATTACK OF THE KILLER D'AMATO

Shivers interview by Alberto Farina

Joe D'Amato talked about his early exploitation horror career last issue. Now the *schlockmeister* brings you up to date on his latest projects including Lucio Fulci's **Door to Silence**, a possible new Michele Soavi giallo picture and his own production **Return from Death**.

But first, a little known fact: *Shivers*. Not many people know you directed *La Rivolta Delle Gladiatrici* in 1973 for Roger Corman. Steve Carver received the director credit when Joe Dante re-edited it for the American market as *The Arena*.

Joe D'Amato: That was a fascinating experience. I was just the director for hire on that Corman co-production and I knew going in I wouldn't receive the proper credit. I was only listed as the director of photography on the titles. I saw it again recently on American TV. It was far better than my original version released in Italy because Dante cut it faster.

S: You've been called Italy's Corman for your ability to make

acceptable horror movies on a shoestring budget and because as a producer, you give young directors a start?

JD: Well, I appreciate the comparison, but I'm not that good or in the same league.

S: Is it true you personally shot scenes for Michele Soavi on *Deliria Stagebright* (1987)?

JD: Absolutely not! We obviously discussed everything before shooting started, but *Deliria* is entirely his own work. He's a very intelligent guy with lots of talent. I felt he deserved the chance to direct and I was very proud when the movie won a prize at the Avonaz Festival, (as *Bloody Bird*). I wasn't crazy over *La Chiesa/The Church* (1989). I suspect Dario Argento

had more control over the production than Michele did. His budget being cut during filming didn't help either. I think you should leave a young director alone and let him get on with it. That's why I never go on the set of any movie I'm producing. It isn't fair. I may be producing Michele's next feature *Il Sangue Degli Angeli/The Blood of Angels* now he's fallen out with Argento again. It's a classic giallo about a policeman who hires a homophobic maniac who murders homosexuals, to kill his own gay son. It's a beautifully written script.

S: *La Notti Erotiche Dei Morti Viventi/Queen of the Zombies* (1982) must be the most bizarre movie in the post-*Dawn of the Dead* frenzy?

JD: Oh, that. It was a real mess. It was designed to be a standard zombie cash-in. Then we decided to add sex and comedy and went too far in both directions. The whole thing ended up like a farce. The zombie indulging in anal intercourse with the lead actress was too ridiculous for words.

S: After *Conan the Barbarian* was released, you directed two sand and sword movies: *Ator the Fighting Eagle* (1982) and *Ator the Invincible* (1983). Can you honestly say you've never felt artistically limited by having to wait for the Americans to set what genre you'd copy?

JD: Not at all. It just stimulates you to create something different than what they're

It was designed to be a standard zombie cash-in. Then we decided to add sex...



Left: John Savage enters the *Door to Silence*

attempting. In the second **Ator**, Miles O'Keefe even flies a delta plane. Why not be completely crazy!

**S:** Do you consider yourself an auteur?

**JD:** It's up to others to judge if I'm an auteur or not. I just call myself a fairly good, hard worker. Sometimes I wish I could be more presumptuous, but having no illusions about yourself means you can have much more fun.

**S:** Weren't you going to direct a new version of **Siegfried** recently. What happened to that idea?

**JD:** Someone told me the story meant ill fortune. I don't really believe in those sort of things, but between making two movies, would you choose the one that could possibly bring bad luck?

**S:** All the movies you've produced/directed end up on video shelves abroad. But until two years ago you were still releasing those **Filmirage** (D'Amato's distribution company), releases in Italian cinemas with good box-office returns. What happened?

**JD:** Putting my product in movie theatres today is almost impossible. There are less and less cinemas and they're all occupied by the major releasing companies. It's a real monopoly and there's no more room for us. Luckily television and video markets still allow us to work and be solvent. We can only hope the new laws being introduced now to support Italian cinema by forcing theatres to show nationally produced pictures for a minimum number of



### Putting my product in movie theatres today is almost impossible

days will help our cause. Up until 1990, we managed to re-release all the **La Casa** pictures. But the **La Casa** war we went through last year meant **La Casa 5** didn't earn enough to warrant another in the series.

[Ed note: The **La Casa** War was a very interesting, very Italian, phenomenon and worth mentioning for the record. When **The Evil Dead** was released in Italy, the direct translation sounded stupid, and it was titled **La Casa/The House** with the C represented as a scythe dripping blood. **Evil Dead 2** became **La Casa 2**. So Steve Miner's

**House** became **Chi E Sepolto In Quella Casa?/Who's Buried In That House?** and **House II, La Casa di Helen/Helen's House**. [Each poster copied the scythe logo. Enter opportunists: D'Amato and distributor Achille Marozzi, (**Two Evil Eyes** producer), who released **Ghosthouse** as **La Casa 3** thanks to Italy's lax copyright laws. (That's why an **Alien 2** and a **Terminator 2** could be re-released there before their Hollywood counterparts had even been made). The rip-off worked again for **Witchcraft** released as **La Casa 4**. Then Life distributors tried to log the title

Left: Miles O'Keefe is **Ator**, **The Fighting Eagle**

**La Casa 5** for **House III/The Horror Show** but discovered D'Amato had already booked not only the 5, but the 6, 7 and 8 as well. War was declared! August 1990 saw **La Casa 5** released by D'Amato and two days later Life released **La Casa 7: The Horror Show**. Meanwhile another company released **La Casa al N. 13** with the words of **N.** barely visible. Each poster used the scythe motif and a hopelessly confused Italian public gave up. What will happen when **Army of Darkness: Evil Dead III** is released is anybody's guess!

**S:** You've just produced **Door to Silence** for Lucio Fulco. Why did you decide to work with one of the best known, and oldest, directors rather than someone young and unknown?

**JD:** I loved the screenplay about the first day a man finds out he's dead. He must relive the events leading to his death and has a car duel with the hearse taking his own corpse to the cemetery. As usual I stayed away from the shooting, only this time I did worry about that. There were certain choices Lucio made which I didn't agree with. Lucio is as surprised as I am that **Door to Silence** isn't selling very well abroad. Americans usually love these **Twilight Zone** type of pictures. But the fault isn't Lucio's as the final result is very good. I think the problem rests with star John

Left: Crushed head - D'Amato style in **Return from Death** Right: **The Grim Reaper** strikes!



Savage who's too overexposed these days.

**S:** After many years of sex films, (*The Pleasure* (1985), *Eleven Days, Eleven Nights* (1987)), you're finally returning to the horror genre as a director. What's your new film about?

**JD:** It's an old project I've dusted off which was called *Back from Death*. I've transformed it into a sort of *Frankenstein* film. Do you remember the movie *Patrick*? Well, it's similar to that except this time a woman is raped by three Nazi skinheads and falls into a coma. They get an old ex-boxer, who's in love with the girl they raped, accused of the crime and then hang him so it looks like he's committed suicide through guilt. But the woman has supernatural powers and, using a computer, she manages to revive him to wreak vengeance on the three child-abusers. This New Age *Frankenstein* is stopped when her real boyfriend pulls the plug on her life support machine and both he and the woman die at the same time on her hospital bed. While not a special effects movie, it will be fairly gory. I will quote the original James Whale *Frankenstein* in the sequences where the ex-boxer is brought back to life. I'm watching *Frankenstein* on video at the moment so I can copy the precise camera angles. The title may be *Frankenstein 2000* or *Return from Death*, I'm not sure yet. We'll shoot interiors in Rome and exteriors in Vienna because I don't want the police investigations to look like something from a mafia movie as they would if we filmed in Rome.

**S:** Why has it taken you so long to return to the horror genre as a director? Will you be making more now?

**JD:** I stopped due to lack of enthusiasm and general burn out. As a director I was always running around like a mad thing trying to save a few pennies. When I was producing I gave my horror directors larger budgets than I would have allowed myself because I didn't want them to feel the same way. Also I wanted a better product than



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# RETURN FROM DEATH

(Frankenstein 2000)

Directed by DAVID HILLS

Star DONAL O'BRIEN - CYNTHIA MONSIELE

**D'Amato has it all sewn up in Witchcraft which leaves Annie Ross speechless!**

my own often is at the end too. My next picture is an all-female actioner. Do you remember *Nikkita*? Well, I'm doing *Takita*! But with *Frankenstein 2000* I've found my enthusiasm for horror again, I'm actually enjoying adjusting the screenplay and getting the production engines rolling again. The old magic is back!



I've found my enthusiasm for horror again.  
The old magic is back!

# SHAMROCK SHOCK

Shivers feature by Alan Jones

What's missing from this list? Halloween, Friday the 13th., April Fool's Day, Don't Open Until Christmas, Prom Night, Bloody Birthday, Mother's Day, New Year's Evil and My Bloody Valentine. Yes, you've guessed it, 'St. Patrick's Day'. But now this late gap in the calendar date horror cycle has been filled by Trimark Pictures and director Mark Jones who makes his feature debut with *Leprechaun* starring Warwick Davis from Willow.

Few movies have focused on the leprechaun legend and Jones couldn't understand why that was five years ago when he first had the idea to expand the Irish myth beyond the merry jigg, corned beef and cabbage concept into a more malevolent and macabre arena. "We'd had every other holiday/celebration used as a horror backdrop. We'd also had elves, gnomes, gremlins and trolls. I got the idea to combine St. Patrick's Day and the leprechaun myth from the American cereal 'Lucky Charms'. I'm amazed no one else did as there's usually a packet of the marshmallow snack on everyone's breakfast table".

A former writer/producer of the American Saturday morning cartoon shows 'Teenage Mutant Hero Turtles' and 'Scooby Doo', Jones also scripted episodes in

the *The A-Team*, 'Knight Rider', and *Superboy* TV series. He wrote *Leprechaun* to forge himself a new career outside television but his refusal to sell the screenplay outright unless attached to the project as director met with years of rejections. Jones recalled "Everyone was enthusiastic about its potential but not of my ability to deliver what I said I would deliver - an unpretentious, wacky horror movie".

That was until Trimark chairman Mark Amm figured the opportunity was too good to miss for his company, one usually reliant on a bedrock of sequels - *Stepfather 3*, *Warlock II: The Armageddon* and *Philadelphia Experiment II* - for guaranteed success more than original product. Jones remarked, "Trimark hate first-time directors too but they reluctantly

agreed to give me a chance after I argued long and hard that it was my vision, my concept and I was the only one who could pull off the cartoon horror approach I envisaged. We've had a love/hate relationship ever since".

*Leprechaun* mixes malicious humour, bizarre horror and whimsically gory retribution as it tells of one of the fabled wee people terrorising a North Dakota farm community when his precious pot of gold is stolen by a local inhabitant on holiday in the Emerald Isle. With the chant "Try as they will, try as they might - who steals my gold will not live through the night!", the venomous, greedy leprechaun pokes eyes out, maims with fingernails, severs hands and kills his victims with a pogo stick until his final meltdown. Only four leaf clovers hold power over the nasty creature in a movie designed to carry you from the height of hilarity to the depths of terror. Or as Jones wickily described it, "*Finian's Rainbow* it ain't!

Warwick Davis heard about the movie from his agent and wanted to do it, much to Trimark and Jones' delighted surprise, because, "The fun side appealed to me and I don't want to be forever typecast in children's movies. The original script didn't contain much horror but the stuff Trimark added wasn't too graphic anyway". The *Return of the Jedi* star continued, "So many actors have said it, but it remains true, that it's always more challenging to play bad guys. I loved being able to re-

## 'Finian's Rainbow it ain't!'

Left: in search of the wicked Leprechaun



define the leprechaun character and incorporate the traditional humour and mischief into a much more dangerous and terrifying creature. I didn't research Irish folklore or anything like that although I did watch *Darby O'Gill and the Little People* on video! Nor did I attempt a fluctuating Irish accent. Mark left my own English one, would sound foreign enough to Americans who probably wouldn't know the difference anyway."

Davis was kitted out in leprechaun prosthetics designed by **Basket Case 2 & 3** special effects make-up man Gabe Bartalos. Davis explained the arduous 3-hour daily process, "Based on early discussions I had with Gabe, who insisted on my creative input, there were seven face pieces in all to allow proper movement: nose, chin, two cheeks, forehead and two ears. They were structured to go over my lips and into my mouth where my teeth were amended to look rotten." In addition, three make-up stages were developed to correspond to the progressively more sinister demeanour exhibited by the leprechaun towards his victims as their luck runs out and he yells the war cry "Gimme me gold!"

Shot for \$1 million over a tight 28-day schedule last February in Los Angeles, and at Big Sky Ranch in Simi Valley, California, **Leprechaun** also stars Jennifer Aniston, Ken Olandt, Robert Gorman and Mark (**Pre-Wee's Big Adventure**) Horton. Jones said the only problems he had directing **Leprechaun** came from Trimark's annoying interference. He moaned, "There were five producers on the



Left: Warwick Davis as the skateboarding elf

**"There were five producers on this show who each seemed to want a different movie and tone"**

show who each seemed to want a different movie and tone. It was bad enough having to film an unheard of 6 pages of script a day without being tapped on the shoulder by people I'd never even met, insisting I shoot the same scene another way. They were lucky I could just manage the time to do it once! When I did give in, another would say, 'Why did you shoot that differently?' It was a no-win situation. But then, I'm just too nice a guy to bother arguing."

One of the producers brought in to oversee Jones was David F. Price: the **Son of Darkness**; **To Die For II** and **Children of the Corn II**; **The Final Sacrifice** director. Jones continued,

"David came on board two weeks before we started shooting because Trimark were still nervous about me. They thought I might need a 'proper' director to advise me in case I got into any trouble. But he had no creative input at all because there wasn't time for me to ask him anything even if I'd wanted to. If everyone had left me well alone, **Leprechaun** would have been a far more focused picture."

Davis added, "Price did direct a few reshoots, mainly additions to a policeman's death. But Mark knew what he was doing and couldn't have been more helpful. Perhaps he needs a little more experience to carry

the rest of the crew along with his vision, but it was a fun movie to work on. There was no money behind it and we'd often work long hours into the night. Yet the committed team effort by the cast and crew was incredible! However, it seems Jones, who co-wrote the upcoming **Superman V**, has had the last laugh after all. Early test pre-views last May gave **Leprechaun** the highest exit poll word-of-mouth ratings ever in Trimark's history. Jones smirked, "So much for my first-timer status. How ironic! My little horror picture should test far and away better than Ken Russell's *Where?*"

Left: Be Gory, Begorrah! Right: Alex (Robert Gorman) defends himself









*Shivers* interview by Alan Jones

This time Dwayne and his deformed twin Bella are on a Deep South jaunt with Granny Ruth and her commune of unique individuals. When Bella's girlfriend Eva gives birth to a litter of baby monsters, the scene is set for more mutant mayhem, redneck revenge and sinister scores settled.

Henenlotter's deeply dippy horror cartoon is a reflection of the man himself - brash, im-  
 pressible, manic and irreverent. Far from being the drooling psycho-on-the-loose he's often painted by people, (one being Jonathan Ross - and there hangs a story!), this doyen of Midnight Movie Madness is just another normal exploitation film fanatic, pure and simple. I like Henenlotter a great deal for he refuses to take himself, or his work, seriously. And he truly feels he's only a director be-

cause people are stupid/dumb/ insane enough to back his personal obsessions.

*Shivers*: How did *Basket Case 3* happen?

Henenlotter: Like most of my career, by accident! Shapiro/Glickenstein, who financed *B.C. 2* and *Frankenhooker*, asked for it one day and I just said, okay. We were going to make it back-to-back with another film, (a deal echoing the *B.C. 2*/*Frankenhooker* situation), but every idea I pitched they hated with a vengeance. One was a pretty funny voodoo movie with a Vincent Price-type female lead. Another was a *Frankenhooker*-type demented sex horror comedy. That appalled and scared them more. I got very depressed over the fact we could only agree on *B.C. 3* and all they really wanted was more of

the same old stuff. Because the sequel was coming so close after *B.C. 2*, I thought I'd just take the same characters and make a more excessive film going as far over the top as possible. Being weirder, wilder and crazier was the only way I could get my head round it.

*S*: You had another story already planned then?

**Basket Case 3: The Progeny** is released on video in October by Braveworld and this second sequel to Frank Henenlotter's landmark 1982 gore classic is a return to form by the cult director who admits the first sequel was considered a depressing bust by even his closest friends.

Henenlotter's deeply dippy horror cartoon is a reflection of the man himself - brash, im-  
 pressible, manic and irreverent.

Opposite page: Bella's *Aliens* contraption; Above: The director surrounded by his freak family; Left: An 'in your face' moment from *Basket Case 3*; Below: An eye-popping event



F.H. Not at all! I was committed to making another sequel but had no idea what to do.

Then I took **B.C. 2** to the 1990 Toronto Festival of Festivals and a journalist asked to interview me. There we were in the dark back alley, the only quiet place we could find, and the inevitable question arose about a possible **B.C. 3**. Because I felt I had to give him some copy, I made up a plot on the spur of the moment. He laughed so much I figured this had to be the story to tell. When I got back to New York, I called my co-writer Bob Martin. (As-Fangoria editor), who helped me flesh it out.

**S** How much did it cost?

**F.H.** Less than **B.C. 2** - \$1.2 million! I shot it very fast over a four week period in Atlanta because I know my way around New York too well and I felt like taking a trip. I wanted to get out of the city because filming costs are so high there now. Atlanta is in a tight to work state which means I didn't have any union problems. I loved the idea of filming freaks in beautiful locations and the plantation house we found was like something out of **Gone With The Wind**. I also wanted to hear the southern twang with all its Herschell Gordon Lewis **Blood Feast/2000 Maniacs** connotations, I could also draw on fresh talent because, apart from Anne Ross and Kevin Van Hentertzyck, no one else has ever appeared in a film before. We had no time to rehearse either, it was just go, go, go.

**S** You had no problem getting Anne Ross back then?

**F.H.** Are you kidding? She loves her Granny Ruth character. Because I wanted to give her something more to do in keeping with her cabaret career, I added the song 'Personality' for her to sing along with the freaks in the back of the tour bus. I'm still not quite sure why I chose that number though.

**S** What would Van Hentertzyck do without you?

**F.H.** I know. He's more bonkers than ever in **B.C. 3**. Originally I had him in a straight-jacket throughout the entire movie as I wanted Duane in a constant state of cracking up. But I came up with some other stuff for Kevin to allow him a

fear range. Saying he's over the top in **B.C. 3** is an overstatement! He's a good sport and makes movies for fun. I come to the set for laughs too. That's what I think filmmaking is all about. My movies are more fun to make than watch on video. Seeing the heavily made up freaks pass out through heat or lack of air always amuses me. Yes, I know, I'm a cruel, sick person! All our freak-wranglers were assistants hanging around the set forced into waving fans. The trouble is you can't tell when a freak actor is in distress until they faint. They would walk into walls on **B.C. 2** because they couldn't see through their prosthetics. Absolutely hilarious!

**S** Be honest, isn't **B.C. 3** practically the same story as **B.C. 2**?

**F.H.** Sure. I didn't want to re-entire the whole plotline again as I did for **B.C. 2**. Nor did I want to remake the original. I thought I'd take the best ideas from **B.C. 2** - e.g. the bad-guys-are-good reverse discrimination - tone down the blood and violence and make a more family oriented movie. Okay, it didn't quite work out that way. The American MPAA ratings board went crazy and gave it an NC-17, (Britan's old X certificate equivalent). Two weeks later we resubmitted it - without anything cut - and it was given an R rating. Go figure! I still think it's a wholesome fantasy in the Disney tradition!

**S** Many American critics hated the fact all the sympathy etc characters got killed.

**F.H.** That's the whole f\*\*king point! Belial doesn't discriminate. End of discussion.

**S** Which of the new freaks de-

## It's a wholesome fantasy in the Disney tradition!

agreed by make-up effects man Gabe Barnetts do you like the best?

**F.H.** Most were old favourites from **B.C. 2**. But I love this sick looking thing called Twister who has a face like a corkscrew. He's almost Granny Ruth's weird court jester. Gabe included our first transverse freak too. That was about fine! Then there's the black freak and Little Hal, the huge flesh-blob. Some very strange stuff actually.

**S** It's rather nasty when one of Belial's offspring gets splattered.

**F.H.** It was too cute an opportunity to miss. Scenes like that happened because we had to develop ideas on the spot. We were running out of time and money in Atlanta and the only avenue open to us was daily re-writes and constant ad libbing. My favourite example of speed invention is the birth of the babies. We were one and a half days behind schedule because a town down South didn't like what we were doing and threw us out. Our original script had a very elaborate birth scene which was very involved and not very funny. Instead we decided to have the babies pop out of Eve and have Little Hal reacting to what you don't see. James O'Doherty is a nightclub comic and we gave him a rhyme to intone with the birth of each. But he was so hyper and nervous, he invented the first two lines. As it meant nothing was going to work, he manically ad-libbed like crazy. What you now see on film is totally unrehearsed and the only problem with the sequence was how to get my laughter off the soundtrack. An-

other great scene is when you see what Belial's really thinking about as the kids are born. Rather than paternal thoughts, he's dreaming of having a threesome with two strippers with bust measurements from hell. Carla and Carmen Morel were doing a local gig so I called them and asked if they'd appear in the movie. It's a strangely romantic moment!

**S** And **Basket Case 4**?

**F.H.** Well, as neither of the two sequels should have happened in the first place, I'm happy to call it quits. The only way I'd do it again is break all rules and make **B.C. 4** fifteen years from now with Belial's babies as juvenile delinquents. It would make no sense otherwise. But who'll give me a dime to make it? I really want to make **Naked Rendezvous** next, my detective nudist romp, as those sick slices of disturbing weirdness from the Fifties are a passion of mine. Have you seen **Girl Grabbers**, **Dracula the Dirty Old Man** or **Hot Chills, Warm Thills**? Talk about degenerate. I don't know many British titles apart from Hampton Marks's work and **Naked as Nature Intended**. I can't wait to film nature's playmates on a trampoline!

**S** How did **B.C. 3** do in America?

**F.H.** It played late nights for a month. It didn't do too well because you can't release a film theatrically and announce it on video at the same time. **B.C.** found its audience slowly over a one and a half year period. **Frankenhooker** even played for six months. But the independent industry is so depressed at the moment. There's no marketable venue left since the advent of video. B movies are dead, let alone horror B's, and the market gets smaller and smaller. Perhaps I'm one of the reasons for that. Sometimes I regret everything I've ever done.

**S** Haven't you ever had the desire to go mainstream?

**Surely you've had offers?**

**F.H.** Oh, yes. Disney wanted me to direct something once. That was in the days when I had an agent for about two hours. When he vanished off the face of the earth, so did that deal. Who cares though? All that's important is I have fun making these little entertainments. Nothing else really matters.

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Right: 'cause you've got personality, personality!

# EXPOSE

## BRIAN SMEDLEY-ASTON'S CHAMBER OF HORRORS

Shivers interview by Frances Lynn

London-based Brian Smedley-Aston comes from a British film business family. His father E.M. Smedley-Aston produced *Two Way Stretch* and *Ooh, You Are Awful*. His uncle Frank Launder wrote and directed all the *St. Trinians* films.

Starting his 30-year career as a 'can carrying boy', Smedley-Aston subsequently edited, directed and produced numerous films including *The Shuttered Room*, *Tom Jones*, *Performance*, *Rollerball*, (he created the multi-vision special effects), and *Holocaust* which won him an Emmy Award in 1978.

After editing the horror thriller *Symptoms*, Britain's official entry at the 1974 Cannes Film Festival, he turned to producing and three out of the eight films he has made are in the horror genre, *Vampyres Expose* and *Deadly Manor*. He is currently producing a low-budget horror movie to be shot in Prague

*Shivers*: Do you personally like horror films?

Brian Smedley-Aston: Yes, but not to the exclusion of other genres. I would hesitate to say they're my favourites although I love Stanley Kubrick's *The Shining*, Hitchcock's *Psycho* and Roman Polanski's *Cul-De-Sac*. Because horror films are so formula, they're something you can do efficiently on low-budget terms. That's one reason I was attracted to *Vampyres*.

*S*: How did the bisexual *Vampyres Daughters of Dracula: The Vampyre Orgy* come about?

BSA: It was the first film I pro-

duced in 1973. I'd edited the psycho-thriller *Symptoms* and thought Jose Larraz was a very talented Spanish director. We got on well and talked loosely of making something together. Larraz wrote a script with parts for six people and by using an old house we realised we could make it for £25,000. That was a very controllable environment - you're not dashing from one location to another. £25,000 wasn't a lot of money even back then but I had no savings or anything and a friend in the city promised me the money to make it. We started two weeks of pre-production, and were into the first of the three week shoot, when my friend suddenly said the money wasn't available. So I financed it all myself when I realised I'd have to give the technicians two weeks' notice with pay anyway. Therefore it was cheaper to shoot the picture and have a finished product. I remortgaged my house, got the money from the bank and was extra zealous

over the costs.

*S*: How did you keep costs down?

BSA: By cutting out the frills. There were no lawyer's fees, no expensive travel or limousines. Whenever a carpenter wanted a bag of nails, I'd question why he needed 2lbs and wouldn't 1lb do instead. We were only talking about cutting bills from £5 down to £2 yet that kind of attention to detail is possible when doing such a small scale picture. I used to walk around with £1000 petty cash in my jeans back pocket and everything was paid for that way.

*S*: Did you pre-sell *Vampyres*?

BSA: Not at all. It had to be judged on its final form and, when the picture was ready, we took it to New York. At the time I was aware it was better to tackle sales from the American and rather than the English side which is always very parochial. I was lucky that Rank actually liked the picture and took it for the domestic market. It wasn't Rank's normal fare because it contained lots of sex and violence. But it had a continental director plus lots of style and was therefore viewed differently. By the time I'd paid off the interest over four years *Vampyres* ended up costing £75,000. I've probably seen a return of £100,000 on a movie that made \$4 million worldwide.

*S*: *Vampyres* exists in two versions because Rank cut three minutes. What's missing?

BSA: Mostly a heady cocktail of sexual violence, beautifully done although I say it myself. I knew the British censor quite well then. Stephen Murphy was

It wasn't Rank's normal fare because it contained lots of sex and violence



Left: *Vampyres Expose!*



Above: The Vampire orgy

a nice man you could actually sit down and talk to. [Ed Murphy was the liberal censor castigated by the media for passing *A Clockwork Orange*.

**Straw Dogs and The Devils**) I'd say 'Stephen, you're not going to cut that bloody arm shot are you?' and he'd reply, 'Personally I don't object but Lady So and So on the committee really thought it was terrible.' A consensus had to be reached by them all. **Vampires** was heavily censored in the U.K. but left intact for the

**Lots of blood on naked female flesh and streams of gore across breasts**

Stakes. Sex was excised from the violence and vice-versa, a mixture was forbidden. Murray Brown and Manarria Morns would energetically be making love and the door would open so her lover, Annuika (a Playboy playmate of the month), could watch. That was okay. But the moment she walked towards Brown with a knife, the censors complained. Some of the vi-

olence was cut even if it didn't have sexual content. I remember one scene in particular, shot like a bull fight, clearly showing Larraz' Spanish origin. Karl Lanchbury was in bed under attack from both girls and all sorts of gory details were shown like congealing blood on his hand as he tried to grasp the metal bed head. This text book murder lost 30 seconds in Britain. Exactly

the same thing happened on **Expose**

*S. How do you feel about **Expose: The House on Straw Hill Trauma** (1975) being on the Video Nasty list?*

BSA. It doesn't surprise me because it was a less honest picture than **Vampires Expose** was directed by James Clark who composed the music

**Left: The daughters of Dracula strike! Right: An advert for **Expose****



**Nothing, but nothing, is left to the imagination...**

LINDA HYDEN UDO KIER  
Miss FRONA RICHMOND

**Expose**

ANGEL LIBERTY **SEX RALLY**

for *Vampyres* and he set out to make a derivative horror film. But he didn't have the same kind of pinache or style sense as Larraz. We had a reasonable cast. Linda Hayden had done a few horror movies, Udo Kier was fresh from his success in *Andy Warhol's Dracula* and sex-queen Fiona Richmond was fairly notorious on the London scene. The *Exposé* atmosphere was created by the handsome young writer being in this house with these two attractive young girls. One of them was a mad slasher but you weren't sure which. The censor objections here were over lots of blood on naked female flesh and streams of gore across breasts. After *Psycho* everyone got murdered in the bathroom and there was a shot of Richmond's legs dripping with blood and then going down the plughole. For aesthetic reasons we cut that ourselves because it looked so ugly and would have only played well to perverts. I like to think *Exposé* is a cut above the average low-budget slasher. We tried to bring a certain amount of taste to Clark's formula script although we knew we had to include a certain amount of titillation and gore. Artistically it was inferior to *Vampyres*, which got great reviews, and although the content was similar it was more gratuitous in *Exposé*.

S: Would you describe your horror movies as schlock?

BSA: No, with the possible exception of *Exposé* which had no real mitigating features. The factor which raises *Vampyres* and *Deadly Manor* above the normal schlock level is Larraz' talent. He's a good comic book artist, a painter, a doctor of philosophy, an intellectual and he was a top fashion photographer. There is something a little mysterious and different about the films he directs.

S: You produced *Deadly Manor* two years ago in New York. Why did you make it there?

BSA: The story is about a group of teenagers who stumble through woods and find this eerie mansion. They think and

Above: *Deadly Manor's* maniac; Right: All slashed up and nowhere to go; Far right: *Squirm*-ing in worms



After tasting the power of producing, I found it far more exciting to do that.

talk like Americans and it had that New York feel. African and Asian markets buy movies solely for this angle. It was cheaper to produce in New York and you don't have union problems. Larraz raised half the money in Spain and I found the other half of the \$1 million budget. Unlike the previous two movies, we had the luxury of a five week shoot, but often a minimal period with a deadline creates an energy, a certain adrenaline. That's why you must have an experienced crew, normally the kind of people who work on big films.



actors. I directed some of the *Shelley's World* series for Lew Grade and I can say that Miss MacLaine is one of the reasons I lost interest. She's not the easiest person to work with.

S: Did you become a producer because you were fed up with editing?

BSA: No, I like editing. Obviously it makes an enormous contribution to the completed film but basically it's like the role of a master carpenter rather than the architect. You have considerable influence as an editor but only on someone else's concept and material. After tasting the power of producing, I found it far more exciting to do that. Script control and casting are areas an editor never gets involved in. However it's getting more and more difficult to raise funds these days and fortunately I can still make a living editing.

S: You edited both Jeff Lieberman's *Squirm* (1976) and *Blue Sunshine* (1978). What can you remember about them?

BSA: *Blue Sunshine* had a great story about a university class who had all taken bad acid in the Sixties. Twelve years later, it turned them into murderers. *Squirm* was made in Savannah, Georgia, and the climax had this wall of wriggling worms moving down the high street. This was achieved by the prop department who made something like 100,000 6 inch PVC worms which squirmed when sprayed with a di-electric fluid. I remember looking at the stiffs outside a London cinema when the movie opened and could clearly see a prop man's hand pushing the pile of worms along!



# STARLINER LETTERS

Send your letters to: Starliner Letters, Shivers magazine, PO Box 371, London SW14 8JL, UK or Fax to: 081 876 9455

**Joe D'Amato,**  
Rome, Italy

I loved reading the interview you printed with me in *Shivers*. But there's one error I must correct. I have never used the pseudonym Richard Franks on any movie I've directed and I'd be very interested to learn where you got that name from exactly.

A.J. Gaspi! Feedback from the great man himself! Sorry about the mistake. Joe Blame the *Monthly Film Bulletin* which printed that name as one of your alter-egos in a huge list of Italian pseudonyms. It just shows even an academic mag can get it wrong sometimes and such inaccuracies can then enter positively as undisputed fact for future scholars.

**Sarah Jackson,**  
Reading, Berks

Love the mag, but must you waste so much space on crap Italian movies? C'mon, are you really serious when you say the likes of Dano Argento, Michele Soavi and Lucio Fulci are the leading figures in modern horror? *Opera* was so s\*\*\* it's not surprising it disappeared into obscurity. *The Sect* could well be the most pointless and boring film ever, and just about anything with Fulci's name on it is bound to be ludicrously inept. Want me to tell you who the key figures in modern horror are? David Lynch, Roman Polanski and David Cronenberg, all of whom have new films in the pipeline.

A.J. Point taken, Sarah. Issue 2 was top-heavy Italian-wise. This over-zealous edit will settle down once I get it into my head there's plenty of time to cover such topics. I don't have to rush them all at one! Sorry, but there's no escaping the fact Argento, Soavi and Fulci are

leading figures in modern Italian horror. *Opera* is my love Argento after *Inferno* and *Deep Red* but I know *The Sect* is a love it or hate it movie. I happen to love it. I agree with you about Fulci though. Lynch's *Twin Peaks*, *Five Walk With Me* reviewed in *Starbust*, the right platform for it. Polanski's marvellous *Bitter Moon* is a sexual/power-play drama. But although it deals with the extremes of passion and cruelty, it contains no genre content. Cronenberg's *M. Butterfly* won't qualify as genre material either. It will be a different story if he directs *Crash* now.

**Edward Doyle,**  
Co. Wexford, Eire

I have mixed reactions towards *Shivers*. Firstly, the amount of pages. 32, with 6 in colour, is kind of cheap for £2.12 (the Irish price). I had expected more for a bi-monthly mag, roughly along the lines of 48 to 60 at least. Apart from this complaint, your articles, interviews and features are top-notch. I would like to see more in the way of video rashes, horror books or comics, movie special effects and make-

up and other related topics along those lines.

**J. Noble,**  
Thatcham, Berks

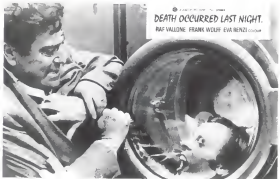
I thought the first two issues were excellent and I can't wait to see how *Shivers* develops over the coming months. Firstly though, I thought that David Prothero's views in issue one were spot-on, and his final paragraph will be quoted forever more. Secondly, I think you need to cover horror writers and their books, this would also increase the size of the mag (hint, hint). Thirdly, when are we going to see an in-depth view of Clive Barker films, old and new, and an interview? Finally, Stephen King has for so long been heralded as the God of horror writing but, having read many of his books and watched a few films, all I can gather is that he uses old ideas and obvious storylines for his text. Barker, whose books are fresh, unique and imaginative, is always seen as a much smaller and not-so-profitable writer. Compare *Hellraiser* to 'it' or 'Weeeworld' to *The Dark Half* and see how it's just another case of America over-hyping their products.

A.J. Dear Edward and J., 32 pages are all I have no matter what *Shivers* covers and until the Sean Hudsons et al have moves made from their books they will not be appearing here.

As for Barker, the situation is in hand. After seeing Bernard Rose's superb *Candyman*, a tremendous adaptation of Barker's short story 'The Forbidden', I instructed L.A. correspondent Simon Bical to interview Barker about his exclusive producer status on the movie, he credited work on the impressive *Hellraiser III* and all the future projects we keep hearing about which so far have yet to be made. This will appear in the next issue spotlighting the horror premieres at the 1992 London Film Festival.

**Michael Wesley,**  
St. Leonards on Sea, E Sussex

Congrats on the first two *Shivers* (and what better title for it?), with its excellent mix of obscure/popular films. Keep the content as varied and challenging as possible by their very nature such magazines should be bizarre and unpredictable. Best wishes for the future. And keep it weird!



Right: See what happens when you go to the laundrette, so write a letter to *Shivers* instead

**Richard Carlton,**  
 Evrington, Leicester

On the whole I'm quite impressed with *Shivers* particularly the feature on Sergio Martino. I would love to see **The Case of the Scorpion's Tail**. Is it available on video in this country? The main reason I bought the mag was for reports on Italian horror. On the negative side, there was a lot of typos which is not the sort of thing I expect from Visual Imagination. This was irritating, but not as irritating as David Prothero's first article. I have never read such pretentious drivel. 'In the Flesh' may not have the budget and journalists to match you but in my opinion it's the best horror mag around.

A.J., Dear Richard, Mark Ashworth says **The Case of the Scorpion's Tail** has never been available in Britain on video. The only two countries to release it are Greece, (a compatible PAL English language version from Plus Video Home Entertainment), and France, (as **La Queue du Scorpion** on SECAM distributor unknown).

**Howard T. Peil,**  
 Kaghley, W. Yorks.

I was very glad indeed to see *Shivers* hit the news stands. With such a force in fact, they're having to rebuild our local newsagents! It seems we now have a very intelligent magazine looking seriously at the genre - but not too seriously as horror is fun and doesn't need any cleaning up at all. Glad to see you're covering the 'World' of horror and not just concentrating on Hollywood product. Enjoyed Mark Ashworth's Martino career article. Would you believe I saw **Torso** on a double bill with **Flesh Gordon** in the early Seventies? Looking forward to seeing **Hellraiser III** and glad David McGilvray is on board doing a OSA column. I hadn't heard of him until I read a great interview in *Fantasy*opsis where I discovered he scripted entertaining horror films like **Schizo** and **Satan's Slaves**. Will we ever see the likes of those again?

A.J., Dear Howard, David pretends he hates being reminded about his sporting career for Pete Walker, Norman J. Warren etc. But I know he's secretly proud of his work in the Brit exploitation industry. And, yes, we

will see the likes again for David has written a new low-budgeter he'll direct in the near future titled **After Death**.

**Harcie Johnson,**  
 Redditch, Worcs

At last a proper horror magazine that doesn't have to be imported! Also, you made my year when I read in issue 2 that **Army of Darkness** is going to be released here in November. I'm a big fan of the **Evil Dead** and actor Bruce Campbell. Most of all I totally love all Sam Raimi's work. His movies are a 100% enjoyable.

A.J.: Sorry Harcie, you'll have to wait two extra months to see *Army of Darkness* unless you catch it at the London Film Festival in November. Guide Distributors have now decided to hold the movie back until January. Look for answers to all your Raimi related questions in an inquiry soon.

**James Green,**  
 Woodbridge, Suffolk

A friend recommended *Shivers* to me and it was well worth the trouble taken to find it. The standard of writing was just as high as I'd been led to expect. In particular **The Flesh Eaters** article was very well researched and most enjoyable. If there are going to be more features like this, I cannot see how you can fail. Please keep up the good work!

A.J.: Thanks James. I'm sure you'll love Kim Newman's Christmas Fear feature next issue.

**WINNERS**

Last issue's **DEF By Temptation** video winners: D. A. Geoghegan, Sutton, Surrey, Andrew Kay, Mawdesley, Lancs.; Martin Meeks, High Wycombe, Bucks, Mrs J.P. Evans, London, NW7, Mark C. Owen, Farington, Hants. The answers were: 1) **Abby**; 2) **Blacluc**; 3) **Shelt**; 4) Pam Grier.

Last issues **Metecor** winners: CDe Mr S C A Alexander, Holyhead, N. Wales, Gerald Houghton, Irthlingborough, Northants, B Baker, Scarborough, Yorkshire, Kane A Brooks, Worcester, Linda McKinney Edinburgh, Scotland, Singlee J R Hendra, London NW3, Gary Ford, London E15, David Lloyd, Houghton, Tyne & Wear, N Herwin, Norwich, Allan Cross,

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**Miscellaneous**

Oh! Best Postcard ever! I have it. I cannot wait would consider printing verse. Jan Ellis, Room 24, The Britania Hotel, Harts Prom, Douglas, Isle of Man

Cambran, Gwert, Posters Jill Mallan, Sunderland, D Atkinson, Sazonator, Durham, A Orow, Gonnards Cross, Bucks, John Heaton, Undercliffe, Bradford M

Shepherd, Lower Falings, Rochdale. The answer they all gave for the 'electrified' horror anti-hero of **Shocker** was **Horace Pinker**.

# EXCITE ME

The Shock Horror Cinema of Sergio Martino

## Part Three: Cannibals, Crocodiles and Ursula Undressed

## Shivers retrospective by Mark Ashworth

Alongside his sadly under-appreciated 'gialli', Sergio Martino had another crack at the horror whip with a trio of features employing a similarly lush tropical setting to Ruggero Deodato's *Ultimo Mondo Cannibale/Cannibal* (1976).

The first of these was *La Montagna Del Dio Cannibale/The Mountain of the Cannibal God* (1978), starring Ursula Andress, Stacy Keach, Claudio Cassinelli and Antonio Marsina. But anyone expecting the gramy realism of Deodato's powerful *Cannibal Holocaust* (1979), or the grotesque pandering of Umberto Lenzi's miserable *Cannibal Ferox* (1981), is in for a big surprise. Despite having helmed two lurid shockumentaries in the '60s mould at the dawn of his directorial career, Martino's addition to the cannibal sub-genre resembles a glossy slice of action adventure in the H. Rider Haggard style. Of course, the de rigueur otial munching and ghoulish primitive rites are served up for our delectation, but the presence of Andress - star of Hammer's captivating *She* (1965) - and Giancarlo Ferrando's spectacular location

camerawork lend a veneer of panoramic opulence totally at odds with the downbeat grubbiness of other entries in the cycle.

Set in New Guinea, but shot in Sri Lanka, *La Montagna* finds Andress, accompanied by pizazzed Keach and Co., scouring the undergrowth supposedly in search of her missing husband though actually more intent on locating a rich vein of uranium. To its detriment, the screenplay which Martino co-authored with Cesare Frugoni, a co-writer on Mario Bava's *Can! Arrabbiati/Wild Dogs* (1974), tries to incorporate more ideas than its

structure will allow. This results in the narrative leanness so essential to the success of the adventure format being compromised, leaving the plotline cluttered with several divergent threads. For example, Keach's past tribulations at the hands of a jungle tribe are hardly developed beyond their initial mention. That said, the amiably usable handling of generic conventions keeps it all afloat and the action builds to an impressively orchestrated climax.

"I think *La Montagna* is a very nice movie at the beginning", claimed Martino in an "ETC" in-

Martino's addition to the cannibal sub-genre resembles a glossy slice of action adventure in the H. Rider Haggard style

Joshua: "I want all the publicity based on the 'Virginity of Nature'".

Daniel: "There's a brothel in New York sells the same article...".

Mel Ferrer and Claudio Cassinelli in *Il Fiume Del Grande Calmano/The Great Alligator* (1979).

Below: The Great God Krana attacks Mrs Ringo Starr; Right: Ursula relaxes between cannibal meals.







The Terminator lives!

interview with Peter Blumenstock "But I really don't like the ending when you can see all those cannibals eating entrails. Unfortunately, the producer forced me to shoot all those scenes because he wanted something violent and bloody for that sort of movie". Taking these misgivings into account, Martino deserves commendation for the unflinching vigour he brings to the movie's gruesome final third. The script's most interesting conceit reveals the soulful duty to be the rotting remains of Andress' husband - still-functioning Geiger counter nesting ready in his putrefying chest. The glamorous former Bond gal also inspires veneration in her cannibal captors and is ritually smeared with the decomposing flesh of her hollowed-out hubby.

Eugenio Alabeso's slick editing really comes into its own as scenes of weird worship are intercut with shots of Andress' brother, (Marina - recently seen as the fridge repairman in Luigi Cozzi's *The Black Cat*), being dismembered and tamed into a high-protein lunch. The visceral impact of this section sits a trifle uneasily besides the more exotic feel of the preceding footage and it's perhaps this unevenness of tone which has contributed to its unfair relegation to the realms of the routine. Surprisingly, *The Aurum Film Encyclopedia, Volume 3: Horror* - never a publication to speak well of Martino if it can help it - is almost complimentary for once, concluding that, "As cannibal movies go, this one is undeniably superior to *Cannibal*".

In spite of a relatively small budget, this Danza Film/Medusa co-production is lavishly mounted and the leading players acquit themselves with stolid professionalism although Keach is given very little to do. Andress, who previously worked with Martino on the comedy *Splagmacce! Cosi'...Senza Pudori/Love In Four Easy Lessons* (1977), responds to her role with an effective display of



BARBARA BACH  
CLAUDIO CASSINELLI  
RICHARD JOHNSON

# LE CONTINENT DES HOMMES POISSONS

by BERYL CUNNINGHAM and JOSEPH COTTEN with SERGIO MARTINO  
Danza Film - Medusa Distribution

**"As cannibal movies go, this one is undeniably superior to *Cannibal*"**

mini-series melodramatics. As Third World cannibal connoisseur Steve Bisio has pointed out, her Amazonian looks are the perfect embodiment of the zooclastic 'White Goddess' - a staple feature of the literary and cinematic traditions from which this jungle juice cocktail is derived. Rivaling their work on Martino's *Torao* (1973), Guido and Maurizio de Angelis provide another evocative score, enabling the director to establish an unexpectedly tense tension at

several points - and adding a macabre dimension to the wildlife montage beneath the opening credits. Incidentally, economy-conscious no-hoper Umberto Lenzi spliced huge chunks of *La Montagna* into his soapy Janet Agren starrer *Mangiati Vivi/Eaten Alive* (1980), while Ursula's undressed indignities were further paraded on a soft-porn compilation video tape! Shown to British audiences in predictably pruned form as

*Prisoner of the Cannibal God*, Martino's engaging blend of audacious visuals and pulp serial holism fell foul of the 'Video Nasties' debacle. Surely, in the light of Vipco's chart-busting *Zombie Fleshheaters* re-issue, it's high time it was submitted for re-orchestration? Martino's next offering was apparently conceived as an imitation of Don Taylor's lumpy 1977 remake of the H.G. Wells classic *The Island of Dr. Moreau* and obviously aimed at a younger audience than usual. Yet *L'Isola Degli Uomini Pesce/The Island of the Fishmen* (1978), ranks as one of

Italy's most enchanting fantasy films. Based on an outline furnished by Cesare Frugoni and producer Luciano Martino (the director's brother), it relates the ordeal of a clutch of shipwrecked convicts and their dashing officer-in-charge, Claudio Cassinelli, on an uncharted Caribbean island in the late 19th century. The island eventually proves to hide the physically and mentally sick Dr. Marvin, (Joseph Cotten), who surgically transforms humans into amphibious monsters. Echoing Wells' original Dr. Moreau conception, Cotten conducts his experiments with the most benign of intentions - in this case solving projected over-population problems by initiating a return to sea habitation.

Starting out from the classic situation of hapless strangers entering an exclusive, hostile world, Martino develops the tale with consummate panache. Unlike *La Montagna*, the script's various borrowings dovetail neatly together, and the ominous references to black magic and the living dead recall the dark obsessions of Victorian sensational fiction. Undoubtedly one of his most cohesively realised works, *Fishmen* is also one of the most romantic, although it still delivers plenty of flamboyant, swash-buckling action. The American release version, (tastefully titled *Screamers!*), included new footage in an attempt to increase the gore quotient. The movie proper actually contains very little blood-letting, indicative of a warmer, juvenile-orientated approach.

On the other hand, always mindful of prevailing trends, Martino does sneak in a crazed voodoo ceremony complete with chicken sacrifice presided over by Beryl (*Weekend Murders* 1970); Cunningham. The behmen themselves have a disturbingly embryonic quality lending a nightmarish touch to the sequence where Cotten's devoted daughter (Barbara Bach at her most angelic), dispenses a tranquillising drug to the creatures as they rise up from the water. The mid stages of the biological metamorphosis supply the surreal centre-piece for another stand-out scene in Cotten's secret laboratory. Cassinelli recognises a half-mutated monstrosity as one of his



Preferable to an overblown Steven Spielberg movie any day of the week...

prisoners, and uses a handy scalpel to put the poor unfortunate out of his misery. A special mention must go to Richard Johnson who turns in an elegantly sinister performance as the island's megalomaniac owner. Cynically exploring the fethmen to retrieve the lost treasures of Atlantis, he suffers a satisfyingly Bava-esque death when their claws colour the waters of the underground caves with the crimson hues of his blood! Naturally the movie would sell short its genre roots if it didn't let up with an explosive finale. And Martino enthusiastically obliges with a well-earned flurry of modest budget mayhem just as effective as any thing glimpsed in more substantially funded projects.

Another co-production from the Dana-Medusa stable, *Fishmen* is easily the best of Martino's adventure/fantasy crossovers. As for the U.S. version, the additional material was the responsibility of director Miller Drake and cinematographer

Gary Graver. British distributors New Realm at least had the decency to retain most of Luciano Michelini's haunting score, but augmented it with strident orchestral effects courtesy of Sandy Berman. British viewers saw an 85 minute cut of the original export 98 minute edition under the title *Island of Mutations* which VHS plan to give a self-titled video re-release soon.

Martino rounded off his unofficial exotics trilogy with *Il Fiume Del Grande Caimano The River of the Great Alligator* (1979), a straight-forward monster movie which plundered elements of *Jaws* and its ilk. Bach and Cassinelli were re-teamed for this fairly cheesy tale of a plush jungle holiday complex menaced by a giant reptile, dubbed The Great God Kuna! by local tribespeople. Lacking the exuberance which made *Fishmen* so special, *The Great Alligator* is nevertheless a watchable effort. The build-up to the monster's appearance, as are efficiently sus-

pernatul and Martino mirrors the stylistic tricks of his early 'giallo' with an atmospheric use of slow motion, freeze-frames and red filters. The alligator itself is not especially convincing, so its numerous attacks principally derive their impact from Eugenio Alabes's fast cutting and judicious camera placement. The most memorable moment is Kuna's disruption of a kitschy nightclub disco with shrieking American tourists ending up as antipath.

Despite conforming to Martino's consistently high standards with regards photography, production design and music, *The Great Alligator* is my least favours of all his fantasies. It certainly has some cherished exploitation performers amongst the cast: Romano Puppo, Enzo Fischella, Bobby Rhodes and Silvia Colatras, (the spooky May from Fulco's *The House by the Cemetery*). But even a ludicrous Richard Johnson cameo, and the sight of Mel Ferrer with a flaming spear in his chest, fail to lift it above the slightly superior routine level. Still, it's far preferable to an overblown Steven Spielberg movie any day of the week.

Never shown theatrically in Britain, *The Great Alligator* was consigned to the wasteland of a video only release. A similar fate befell Martino's later fantasy/sci-fi projects *2015 Dopo La Caduta Di New York* 2019 *After the Fall of New York* (1983) and *Vendetta Dal Futuro Fists of Steel Atomic Cyborg* (1985). The making of *Fists of Steel* proved traumatic for Martino as his close friend, and frequent collaborator, Claudio Cassinelli was tragically killed in a helicopter crash during shooting. Recently however, Martino has renewed his working relationship with Edwige Fenech on the comedy 'giallo' *Delitto Privato* and it is my fervent hope this talented duo return to the horror genre proper in the not-too-distant future. For Martino's art is unique in the annals of Italian fantasy cinema, and should not only be recognised as such, but should also earn him a well-deserved placement amongst the accepted greats.

(Coming soon: Mark Ashworth's study in Italian terror - Bimbo vampire plots and gynaepl (ycanthropy).

Questing a re-run of **The Wicker Man** at Cardiff's Chapter Arts this June, director Robin Hardy - old-school, only slightly embittered - suavely rehearsed the trials that dogged his rightly-praised 1973

debut-and-rear-swan-song. As important as **Witchfinder General** (and much more valuable than **The Exorcist**) for the way it created new contexts for the supernatural, in a mash-up of business nefariousness and distributor negligence, this chillingly clever and heartfelt piece of pagan fantasiaque was out and shelved on completion. Considerable luck and and beyond the call of duty loyalty shown by star Christopher Lee finally turned up an extended print in 1980. Since universal acclaim has left Hardy a one-trick auteur trading on faded film glory, whose only other complete feature - **The Fantastist** (1986) - proved a disaster

Backed by aging British Lion on the strength of script-playwright Anthony Shaffer's **Sleuth**, the intention was to sell the movie as a writer's film, (a fact acknowledged on the title copy) from then that Hardy, (who transformed the project with Shaffer one boozey bond-with-Hammer country weekend), suggests, between swipes at Ingrid Pitt, American distributor Warner Bros.' man complaint was its dour near-literary integrity. Though in receipt of a shortened version that already excised a night passage quoting Walt Whitman, the starkly disturbing metaphysical ending seemed a less incidental problem. In Christian despair, the excellent Edward Woodward screams Raleigh's death speech as he burns, a heathen sacrifice to Summerville outdoing **The Devils**' very close. Before burying the movie on a two city run, Warners - who'd just hyped **The Exorcist** on William Peter Blatty's byline despite his problems with the film - wondered if they couldn't change the climax so ran would save the day. Hardy left Cardiff praising Robert Altman's **The Player**, a maverick satire of how a corporate movie fuel literary murders the writer!

The standard batch about cinema, especially at the exploitative end of what is anyway a scrupulously money-motivated industry - is that it's an endlessly

# HELL SCREEN

Shivers opinion by David Prothero

## When Writers Moan

compromised art-form in which absurdly imprecise gave-them-what-they-want pragmatists cut against the ability to do new and combative work. The deep advance grave dug for **Alien 3** by insider-press was very much an exasperated attack on Fox' periodic rewrite/nashoot ethic that ended steering a dozen scripts into far less than the sum of their parts. And though honor has the gloriously uncompromised power of upsetting at its most mainstream (check the future succeeding **Elm Streets** caused!) such in-print ambassadorial figures as Clive Barker and Stephen King depressingly agree film abuses the writer to an enervating extent. "I don't go to movies expecting to be enlightened", Barker admits while boasting without embarrassment that **Nightbreed** bombed because - to quote Stephen Jones - it had "so many original ideas". In a medium where too many cineastes attribute all worth to the director, and executives can import flashy neophyte David Fincher to land style over a featured **Alien 3** script, all King will claim for film is that it's simple rollercoaster-ride stuff.

However, such snobbish subta

have allowed horror's high-profile iterati to take the money and run. Barker seems easily content to gum his name onto **Hellraiser III** because he's surprised by Anthony Hickox finished look. While in a world swollen with King's callow corn, macabre's-most-recognized name is likewise fabled to be the brand-name stamp of no-hope crossover horror/soap. Forget gripes about *Dr. De Laurentis* - King's only real movie knocks were the killed-by-death opportunity to work with Sam Peckinpah on **Shogunners**, George Romero's off-on non-involvement, and a fatally underfinanced version of his stringing novella **Api Pupil**. (The latter an irrelevant anyway for those who've seen *Agamemnon* Villarronga's harrowingly beautiful 1986 masterpiece **Tras El Cristal**).

Professing unease with the shocky literal **Graveyard Shift** and the opportunistic, antiquated **Lawnmower Man** (which King has now put in the law courts to have his name removed), King still manages to turn in the pathetic oldest-swing-in-town movie-of-the-week mess **Sleep-**

King manages to turn in the pathetic oldest-swing-in-town movie-of-the-week mess **Sleepwalkers**



walkers, fakely made over as a 'controversial first original screenplay. Excused with "it didn't come to me in a series of ideas like the books, but a series of images", King forgers his writing reputation was made by the success of the movie **Carrie**. Poetic justice that **The Stand** has been revamped as a TV special. (The truly exciting prospect of Romero's desertion-tempted **The Dark Half** has been predictably frustrated by Orion's fall.) If Barker's dreadful cameo in **Sleepwalkers** pre-ages future projects, then he's gone Beverly Hills in more ways than one.

Meanwhile, Hollywood has strangely chosen to deliver a series of films focusing on the writer. The Coen's **Barton Fink** dealt with writers' block and the collapse of literary chic into nightmare. Cronenberg's traumatic, radical **Naked Lunch** posited the relationship between writing and author, film and book. Even backstabbing Joe Eszterhas' script for the slippery and disconcerting **Basic Instinct** centred on a novelist's marrying of violent fiction to neurotic reality. Jonathan Demme's fantastic **Silence of the Lambs** clung bitterly to Thomas Harris' well-read novel to unprecedented success. And forget the Shakespeare virus - now Steve Soderbergh has dusted off Lam Dobb's decade-old script, the next big thing is post-**Kafka** Kafka treatments! Trends are meaningless. But the quick respectability awarded cinema by writing links does seem to have eased terms as outrageous as **Naked Lunch** onto the High Street. **Silence** was of word construction **Instinct's** multiplex sex was a ground-breaker too, massively money-spinning but strangely mumpy. Authors are hot - and productively so.

Horror always having existed between the commercial and the avant-garde, it's up to genre-scribes to bank unadmitted respectability and grasp the moment - avoiding easy excuses and tired forms to persevere with film. Robin Hardy may not manage another movie. Let us hope that King has got one in him yet.

Left: A writer stabbed in the back? Or a scene from **The Fantastist**

## PSYCHIC

Director: George Mihalko  
Stars: Zach Galligan, Catherine Mary Stewart, Michael Noun  
High Fliers Released Sept 9th  
Genre: veteran Galligan spends part of this month *Lost in Time* and the rest as a college student with an extraordinary psychic ability whose dreams become a reality when he taps into the visions of a serial killer (rapidly becoming the modern equivalent of the Hollywood leading man). The authorities, needless to say, won't believe him, so when he sees his own girlfriend as the next victim he's forced to take matters into his own hands. All fairly standard stuff, bearing more than a passing resemblance to the Ally Sheedy starrer *Fear*. Still, director Mihalko displays some style and a fine line in tension, backed by solid performances, notably Michael Noun as the did-heidn't-he campus professor. A fat denouement disappoints but for the most part this low-rent Patrick delivers

## LOST IN TIME

Director: Anthony Hickox  
Stars: Zach Galligan, Bruce Campbell, Martin Kemp, Sophie Ward, David Carradine  
Entertainment in Video Released August 26th

Before *Heilraiser 3*, Anthony Hickox returns to the museum for this somewhat inappropriately titled sequel to *Waxwork*. Lacking the vitality of the original, this is merely Hickox' opportunity to parody his love movies - from *Frankenstein* and *Aliens* to *The Haunting* and beyond - as Galligan passes through time dimension after time dimension and one tacky set after another. Numerous cameos, including the unexpected presence of an ex-Spandau Ballet member, and a succession of lame jokes add up to a profound lack of style that confirms just because Hickox loves good horror movies doesn't necessarily mean he knows how to make them.

## CHOPPER CHICKS IN ZOMBIE TOWN

Director: Dan Hoakens  
Stars: Jamie Rose, Katherine Cavin, Don Catts  
Semitar Video Released August 26th

# VIDEODROME

Shivers reviews by Bob McCabe



Above: A splitting headache  
*Return of the Living Dead*  
style

A feminist biker movie hogged in George Romero land although in truth probably more directly inspired by Dan O'Bannon's twist on the undead tale *The Cycle Sluts*, a group of bored, battered housewives looking for freedom, roll into small town nowheresville, and find themselves unable to roll out again due to an awry experiment leaving the locals roasting the streets hungry for blood. Some neat humour - including this remark made in an orphanage for the blind, 'Blind. No parents. And now that!' - this Trope pick-up anomaly is misery and has a weak structure but is surprisingly better than it sounds

## STRAYS

Director: John McPherson  
Stars: Kathleen Quinlan, Timothy Bushnell  
CIC Video Released September 18th

A killer cat TV Movie. Thirty-something's Elliot, (Busfield), and family move to the perfect new home. They think they own it. So do the stray cats who got there first. A property war ensues. Cue lots of close-to-the-ground Steadicam shots accompanied by Michel Colombier's 'wister' music. Not quite moggies from hell and too lame to elicit any gore inspired pleasure this is a meandering non-mystery from the pen of no less than David's brother Sean Cassidy. Long on tension, and relying on clichéd camerawork rather than genuine thrills, this is a convincing argument for neutering!

## RETURN OF THE LIVING DEAD

Director: Dan O'Bannon

Stars: Clu Gulager, Thom Mathews, James Karen  
Tantam Home Video Released August 26th

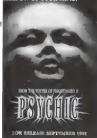
Part remake part homage, part parody, O'Bannon's George Romero inspired flick is that ratty - a good, scary, funny horror movie displaying all the style so noticeably absent from Hickox's *Lost in Time*. Armed with the knowledge that the original *Night of the Living Dead* was based on a true incident, it can't long before the zombie s\*\*\* hits the fan accompanied by plenty of witty dialogue and gruesome special effects. With scream queen Linnea Quigley on hand, and a career best performance from the granne of jaw Gulager, O'Bannon's cult movie remains the best of its kind. This Tantam release is the first time O'Bannon's original cut has been made available in widescreen with a simultaneous laserdisc launch

## CRITTERS 3

Director: Kristine Peterson  
Stars: Aimee Brooks, Leonard DiCaprio, Dan Opper  
Entertainment in Video Released September 18th

What *Critters* was to *Gremlins*, so *Critters 3* is to *The New Batch*, with those multi-quoted, mega-toothed monsters hitting the big city. Actually all they really hit is a run down, practically abandoned tenement building, trapping its inhabitants into a high rise *Die Hard* kinda deal. While the *Critters* movies are obviously an exploitative rip-off, the essential fun lies in their nastiness - for all their piggish out in the kitchen, these monsters still kill in particularly

## SHADOW OF YOUR MIND.





Left: Critter in mischievous mood - **Critters 3**

gruesome ways. Oppen returns as Charlie, the critter-baiting ex-gook and director Petersen seems solely content to set everything up for another 'To be continued' sequel.

#### FREDDY'S DEAD: THE FINAL NIGHTMARE

Director: *Rachel Talalay*  
Stars: Robert Englund, Lisa Zane, Yaphet Kotto  
Guid Home Video Released September 10th

Raise your glasses - the 3D kind that is - to the passing of one Frederick Krueger, murderer, child molester, rancourneur, dream boat, stripey fashion guru and the cinema's favourite son of a hundred mannaes. Freddy's farewell marks the first 3D video release - thrill

to the sight of razor sharp fingers leaping out from the corner of your living room - and possibly the worst 'Put on your specs' cue in movie history. Thankfully Roseanne's cameo is strictly a two-dimensional experience!

#### DEATH TRAP

Director: *Tobe Hooper*  
Stars: Neville Brand, Mel Ferrer, Robert Englund, & **PSYCHIC KILLER**

Director: *Raymond Danton*  
Stars: Jim Hutton, Neville Brand, Julie Adams & **DEATH WARMED UP**  
Director: *David Blyth*  
Stars: Michael Hurst, Margaret Humberg  
All Vpco Cult Classic Fight-ners Released August 24th

A collection of previously un-certified 'Video Nasties', now trimmed and made presentable courtesy of the Vpco self-thru label. Of most interest is **Death Trap** a.k.a. **Alien Alive Starlight Slaughter Horror Hotel Massacre**. Ag hostiler Brand feeds guests to his pet crocodile. Hooper makes good use of obviously limited sets, bathing them in strikingly garish hues. Cuts have robbed the already dodgy plot line of any semblance of comprehension leaving little more than a lot of screaming, a touch of gore and endless scenes of Brand mumbling. It's perhaps most notable for featuring Englund's first on-screen genre gig - 'The name is Buck. I'm rrrrr' to f'rrk'.

**Psychic Killer** finds **Creature from the Black Lagoon's** Julie Adams as a psychiatrist with patient Hutton able to leave his body at will, wrongly accused of murder, and setting out to settle those who trespass against him. It bears the unfortunate legend 'Recently remake as the highly successful 1976-Evil 2'.

Completing the package is New Zealand's first and best known horror film - the Golden Unicorn winner **Death Warmed Up!** While Vpco should be applauded for filling a historical gap left by the early Eighties banning craze, the slapdash approach to the censoring is also reflected in the packaging with sleeves assigning the wrong names to characters, e.g. **Psychic Killer's** Arnold becomes Andrew in the synopsis. Worse,

Toba Hooper is accused of directing **Shocker**, something he'd no doubt be very surprised to learn himself!

#### NEWS

More releases, more rampant animals, even more blind orphans. **Shakma** (20/20, September 16th), promises to be the leading 'possessed primate movie of the 90s'! A limited field perhaps, but extra interest is gained from the casting of Roddy McDowell, in his first monkey movie for years, as one of a group of scientists trying to make his way through a darkened tower block whilst avoiding an adrenalin crazed baboon. Christopher Lee makes a welcome return to the genre too as a mysterious medicine man out to deal with a deadly demon in **Witchcraft**, (Columbia TriStar, September 23rd.)

**Immortal Sins**, (20/20, September 30th), offers magic, curses and seduction in a Spanish Castle for wising couple Cliff De Young and Maryann O Abo. Director Mark Peploe tackles the popular blind orphan scenario in his ambitious, and profoundly mistating psychodrama **Afraid of the Dark**, (Columbia TriStar, September 30th.). Classic buffs are catered for with the release of Lon Chaney's 1923 **Hunchback of Notre Dame**, just one of the 35,000 strong collection optioned for video from the Akeman Archive. [August 24th.]. Chucky returns to terrify a new teenage Andy in **Child's Play 3**, wonderfully subtitled 'Look Who's Stalking!'



Being a besotted Elvis fan. If like any information at all on Cassandra Peterson

D. Gemmill,  
London SE16.

Cassandra's certainly had a colourful career, beginning as a Las Vegas showgirl (she claims to have dated Elvis Presley) then graduating through bit parts to her allotted twenty minutes of fame as TV horror hostess Elvira. Born in Manhattan, Kansas, possibly in 1952 but probably earlier, she was on holiday in Las Vegas when the stage manager of the Dunes Hotel asked her if she'd like to be a dancer. After shaking her tail feathers for a few months, she moved to Europe as the singer with a rock group and settled in Rome, where she made her film debut in 1972. The following year she was back in the US where she sang, danced at Playboy clubs and made her American film debut as a strip per in a soft porn comedy called **The Working Girls**. For a while she toured the country in a camp nightclub revue called **Mama's Boys**. She then joined the famous Los Angeles improvisation group **The Groundlings** and appeared in episodes of such TV series as **Happy Days**, **Fantasy Island** and **St Elsewhere**. In 1981 she was hired to play Elvira, the hostess of **Movie Macabre** a twice weekly horror show for KHJ-TV in Los Angeles. She was such a success that the show was nationally syndicated in 1982. Elvira became an instant celebrity, guesting on TV chat shows and starring in a well-received movie, **Elvira - Mistress of the**

# INQUISITION

## Shivers Q&A by David McGillivray



**Above:** Elvira, Mistress of the Dark; **Below left:** King Kong; **Right:** Leatherface in action

**Dark**, in 1988. Since then her popularity has faded, but she still makes personal appearances and is always busy around **Friday the 13th** and **Halloween**. She's married to her manager, Mark, and they have two Rotweilers, Bela and Vlad the Impaler. 1972 **Fellini's Roma** 1973 **The Working Girls** 1980 **Cheech and Chong's Next Movie**, **Coast to Coast** 1981 **King of the Mountain** 1982 **Jekyll and Hyde - Together Again**, **Balboa** 1983 **The Sting II**, **Stroker Ace** 1985 **Pee Wee's Big Adven-**

**ture** 1986 **Echo Park** 1987 **Allan Quartermain and the Lost City of Gold** 1988 **Elvira - Mistress of the Dark** 1990 **Love in Venice**

A few months ago I found out that in 1933 **King Kong** was cut by six minutes. Is there any chance of the complete version being seen on TV or video? A Stephenson, *Hove, Sussex*

The material cut from the original version of **King Kong** is perhaps among the world's most famous OAD movie footage. In the early Seventies it inspired Howard Schuman's

BBC television play, **Censored Scenes From King Kong** which was, ironically enough, banned and remains unseen to this day although, in 1978, Schuman adapted it for the stage (and a very funny play it was too). The restored **King Kong** was first seen in Britain at London's National Film Theatre in January, 1991. Footage previously censored includes close-ups of King putting natives in his mouth and trampling them under paw, and later stripping clothing from Fay Wray. Unaware that the longer version was now available, Polygram re-issued the cut **King Kong** on video in July of the year. I've spoken to Polygram's Fiona Maxwell, who promises to track down the restored version and to try and get it released. I'll keep you posted.

Is there going to be a **Halloween 6**? Will it include Michael Myers and Dr Loomis/Donald Pleasence? Is it true that there is going to be a **Friday the 13th Part IX**? Does Jason get killed? Craig Arango, *London N18.*

The **Halloween 6** screenplay has been completed and, yes Michael Myers is back yet again. But a director and cast have yet to be attached to the project. As you'll know if you read the last issue of **Shivers**, **Friday the 13th Part IX** had some trouble getting off the starting blocks. But shooting has now been completed in readiness for a Christmas premiere Stateside. I'd be a real spoil-sport if I revealed the ending.

Cassandra's certainly had a colourful career, beginning as a Las Vegas showgirl



Whatever happened to Kevin Connor, who directed several genre pictures in the Seventies? **Mei Curry, Cardiff.**

Former editor Kevin turned director with **From Beyond the Grave** in 1973. Then specialised in fantasy pictures. **Arabian Adventure** (1979) provided him with his ticket to Hollywood and he's been there ever since - although he returned to Britain in 1989 to direct the TV movie of **Great Expectations** with Anthony Hopkins as Magwitch. Kevin's only genre movie Stateside have been **Motel Hell** (1980), which director David Blyth chose as one of his Top Ten horror films in the first **Shivers: Goliath Awaits** (1981) and **The House Where Evil Dwells** (1982). Since then Kevin's specialised in TV movies based on best-sellers, e.g. **Master of the Game** and **Mistral's Daughter** (both 1984) and **North and South Book II** (1985), based on John Jakes' novel **Love and War**. His other TV work includes **The Return of Sherlock Holmes** (1987) with Michael Pennington as the sleuth, **What Price Victory** (1988), a sports drama with Mac Davis, **The Hollywood Detective** (1989) with Telly Savalas, **The Mysteries of the Dark Jungle** (1990) with Stacey Keach, for Italian TV, and **Iran: Days of Crisis** (1991). He's also directed episodes of **Hotel, Moonlighting** and **Remington Steele**. His latest big screen movie, **Sunset Grill**, is a detective mystery re-uniting him with Stacey Keach. Peter Waller and Helen Slater co-star.

(a) I found out that there is a longer, TV version of **Halloween**. Can we get our hands on it? (b) *Anti-horror movies issued on laser disc uncult?* (c) I remember a very good devil worship movie called **The Devil's Rain** (1975). Is it on video? (d) Apparently there is a 140 minute version of **Dawn of the Dead**. Will it be released here? (e) When will we see the re-make of **Night of the Living Dead**? (f) I was interested to read in the first **Shivers** about **Orfeo** res-tes/Oberg re-released. Does this mean we may see **Cannibal Holocaust** and **Night of the Demon**? (g) When will we see **The Texas Chainsaw Massacre Parts 2 and 3**? **John Scott, Belfast, N. Ireland.**

(a) No, Polygram has no plans to release it. (b) The handful of British laser disc releases are of films passed for video release by the B B F C. Laser discs imported into Britain have not been submitted to the B B F C, but it's only a matter of time before these become officially illegal. (c) No. (d) The 140 minute version of **Dawn of the Dead** was prepared for American theatrical release. The only video version in existence is a bootleg of appalling quality. Don't touch it. (e) Tom Savini's excellent re-make of **Night of the Living Dead** premieres in Britain at the London Film Festival in November and will then be released by Tartan Video. (f) Highly unlikely. (g) Not in the foreseeable future, says a B B F C spokesman.



Below: *The Devil's Rain*

## COMPETITION

For the time being **Freddy's Dead**. But thanks to Guild Home Video, Krueger-starved fans can relive the razor-fingered dream demon's last stand set ten years in the future. Robert Englund, Lisa Zane, Yaphet Kotto, Alice Cooper, Rosemarie Bell/Arnold and a good quota of Dream Quest Images shock special effects are the stars of Rachel Talalay's **The Final Nightmare**, the first ever 3-D tape to be released in the U.K. video rental market. And you can win one of the five copies **Shivers** has been given by our friends at Public Eye. Just answer the following **Nightmare** related questions. But don't think you'll get any special consideration if your address happens to be Elm Street!

- 1) I was unknown when he starred as **Glenn Lantz** in Wes Craven's original **A Nightmare on Elm Street**. But he had become a famous teen heart-throb and film fantasy favourite by the time he made a cameo appearance in **Freddy's Dead**. Can you name this cry-baby?
- 2) Chuck Russell, the director of **A Nightmare on Elm Street Part 3: The Dream Warriors**, went on to remake a science-fiction classic. Title please?
- 3) Stephen Hopkins directed **A Nightmare on Elm Street Part 3: The Dream Child**. What soft-horror film did he helm a sequel to?
- 4) **A Nightmare on Elm Street Part 2: Freddy's Revenge** was directed by Jack Sholder, who made another genre movie for New Line Cinema titled **The Hidden**. But what was Sholder's 1982 horror film starring Jack Palance and Martin Landau called?
- 5) Renny Harlin directed **A Nightmare on Elm Street Part 4: The Dream Master**. What's the title of his new Caroleo mega-action-movie, starring Sylvester Stallone, currently shooting in Italy and already dubbed by Hollywood taste-makers as **The Hard on a Mountain**?

Answers on a postcard, or back of an envelope, to: **Shivers Comp (Freddy), Visual Imagination Ltd., P.O. Box 371, London SW11 14 5UL, U.K.**



**NEXT ISSUE** Published 12th November 1992  
The full coverage of **Dario Argento's Trauma** begins...Piper Laurie, Frederic Forrest, Christopher Rydell and the father/daughter team of Dario and Asia guide you through a world exclusive set report from the Minneapolis locations... See the first surprising pictures from the Italian Hitchcock's return to the giallo, a study in terror he's calling his "Deep Red for the Nineties", and win a giant **Trauma** badge... Clive Barker tells you why you must never take sweets from his **CandyMan**... Tom Savini on his **Night of the Living Dead** remake... Gaspar Noe's **Carne** - at last!... **More BrainDead**... Kim Newman's Christmas guide to Santa slashers... A complete rundown of every horror movie on view at the London Film Festival... And the **Shiver-o-meter** makes it's first appearance!

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